

MUSICAL AMERICA

APRIL 10, 1932



MARIO CHAMLEE

The Widely Known American Tenor, after Triumphs in Leading Roles at Ravinia and with the San Francisco and Los Angeles Opera Companies, Has Appeared with Success This Season in Many Concert and Radio Engagements

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THREE
DOLLARS
A YEAR

TWENTY
CENTS A
COPY

"It was in the compositions which asked vivacity, elegance and a brilliant technical style that Miss Cortez played to best advantage. The Chopin study in double thirds was done with a lightness and charm which caused its repetition. The Rondo in E flat was a pleasing sound. She played this music with esprit. One of the best performances was the Liszt 'Sonetto del Petrarca,' which had finish and also atmosphere. Scriabine's early Etude in D flat is conventional, but a good piece for a final group. She did justice to the opportunities it gave her. In response to applause she extended her program."—*Olin Downes, New York Times.*

"As in her previous recitals here, Miss Cortez exhibited a high degree of technical ability, a notable fleetness and sureness of fingers. The vigor of her playing did not operate to the disadvantage of a pianistic tone which was of an ingratiatingly singing quality. The Schumann Toccata was ably and spiritedly performed; in the rondo there was brilliance, lightness and adroitness of phrasing. One of the best performed works was Chopin's Nocturne in C sharp minor, whose interpretation proved imaginative as well as lyric, and Debussy's 'Danse' was a promising beginning of the last group of a well applauded recital."—*Francis D. Perkins, New York Herald Tribune.*

"Her performance of the Beethoven work had brilliance and definite authority. She disclosed an admirable finger technic in which accuracy and agility were notable. She played the Schumann group with continence, on the emotional side; a crisp, crystalline touch and a good command of tone color and shading. The audience gave her encouraging applause."—*Grena Bennett, New York American.*

"LEONORA CORTEZ HEARTILY APPLAUDED BY PIANO DEVOTÉES AT WELL-ATTENDED RECITAL"

"Miss Cortez again proved herself a pianist of certain enviable gifts, particularly those which made for technical fluency, cleanliness of passage work, attractive tone and refinement of style. Her pedaling was unclouded and her fingering exceptionally free of wrong or dropped notes. This was playing of praiseworthy quality and skill. The octaves of the Schumann Toccata were also such as to challenge attention. The audience was of marked cordiality and was rewarded for its applause with repetitions and extra numbers."—*Oscar Thompson, New York Evening Post.*

"Leonora Cortez was much applauded for her delightful playing."—*New York Evening Post.*



Maurice Goldberg

LEONORA CORTEZ

"BRILLIANT"

**In two New York recitals of music for
the pianoforte at Carnegie Hall on
February 2 and March 10, 1932**

STEINWAY PIANO

Management:

HAENSEL & JONES
113 West 57th Street, New York

Division:

Columbia Concerts Corporation
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Columbia Broadcasting System, Inc.

"MISS CORTEZ'S PLAYING BRILLIANT."—*Pitts Sanborn, New York World-Telegram.*

"The precise and reliable quality of her technique and the excellence of her musicianship were again satisfactorily in evidence, and her interpretative powers have ripened and broadened."—*T. B. W., Brooklyn Daily Eagle.*

"That brilliant virtuoso, Leonora Cortez, appeared for her first recital of the current season. She is literally a little giant among the little giants, and she bespeaks a language with which they are all acquainted. Yesterday afternoon she was in typical mood—which means a thoroughly satisfying recital."—*Harold A. Strickland, Brooklyn Daily Times.*

"Her skill and keyboard mastery some seasons since established her high in the esteem of the public. She played poetic pieces by Scarlatti; romantic works by Mendelssohn, Schumann and Schubert; and brilliant compositions by Saint-Saëns, Liszt and Brahms."—*New York American.*

"LEONORA CORTEZ WINS NEW PRAISE—REVEALS HIGH DIGITAL SKILL"

"Miss Cortez has fleetness and fluidity of finger in abundance, and she showed them to advantage in the two brief 'sonatas' by Scarlatti. Her next selection was the Prelude and Fugue in E minor of Mendelssohn. In this she was no less the elegant artist and accomplished technician. It was clear, finished, and securely sustained. The fugue moved in a glitter of tone along its many-laned highway. The three shorter Brahms pieces she played with a limpid clarity of tone, unfailing delicacy of phrasing, and a clear projection of that abundance and fullness that characterize the music of Brahms. The remainder of the program consisted of four Intermezzi, Opus No. 4, by Schumann, which were performed with technical address; the A flat major 'Moment Musical' of Schubert, and Saint-Saëns's Toccata, Opus 111."—*New York World-Telegram.*

"Leonora Cortez possesses remarkable technique and equipment. Her attack is powerful, her legato imbued with a sense of fitness for musical form and expression, and her passage work gives evidence of finger-dexterity and carefully worked out details. In her Schumann group she displayed warmth, rhythmic accentuation and expressive sentiment, her Toccata being especially pleasing as an offering of definitely outlined character. The Chopin group displayed the technical and interpretative high standard of the artist. The applause was very copious and resulted in a number of encores."—*New York Staats-Zeitung.*

MUSICAL AMERICA

Edited by A. WALTER KRAMER

Founded in 1898 by JOHN C. FREUND

APRIL 10, 1932

CLEVELAND MEET OF SUPERVISORS HAS GALA OPENING

Silver Jubilee Gathering of the National Conference Brings Outstanding Events—Large Attendance of School Heads from Every State Registered—Brilliant Musical Programs Given—Sectional Meetings on Many Phases of the Art Held—Speeches by Notables

By A. WALTER KRAMER

[Special Correspondence to MUSICAL AMERICA]

CLEVELAND, April 5.—Demonstrating their faith in the future, those who have been entrusted with the musical future of our youth and country have gathered for the Silver Anniversary meeting of the Music Supervisors National Conference, which opened here last Sunday. Each day since has witnessed the arrival of supervisors from every state in the land, the registration being almost as heavy as at more normal times. A fine note of optimism prevails among the men and women attending. Their problems are being considered with a firm belief in things righting themselves, when the clouds will have cleared.

Sunday was devoted to special services in the churches of this city, and an afternoon organ recital by Arthur Quimby, curator of music of the Cleveland Museum of Art. Outstanding was the invitation concert by the Cleveland Orchestra under the baton of Nikolai Sokoloff at Severance Hall. The strikingly beautiful auditorium was filled to capacity with supervisors, who gave hearty approval to the playing of Brahms's Second Symphony, the

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Butterfield Elected New Head of Supervisors

[By Special Wire to MUSICAL AMERICA]

CLEVELAND, April 7.—As a result of elections held here yesterday during the Music Supervisors National Conference meeting, Walter H. Butterfield of Providence, R. I., was elected national president to succeed Russell V. Morgan of this city. Fowler A. Smith of Detroit is new second vice-president, and new members of the executive committee are Ernest G. Hesser, Cincinnati, and R. Lee Osburn, Maywood, Ill.

Elizabeth V. Beach of Syracuse, N. Y., was elected to the board of directors, and new members of the research committee are Clarence C. Birchard, Joseph E. Maddy, C. M. Tremaine, Alice Keith, Max T. Krone and Osbourne McConathy.

A. W. K.

Sectional Presidents at Supervisors' Meeting



A Group of Presidents of Sectional Conferences of the Music Supervisors National Body, Seen at the Twenty-fifth Gathering of the Organization in Cleveland: Left to Right, Ralph G. Winslow, Eastern Conference; Gertrude B. Parsons, California Western Conference; J. Henry Francis, Southern Conference; Frances Smith Catron, Southwestern Conference; Anne Lansbury Beck, Northwestern Conference, and William W. Norton, North Central Conference

Toscanini, Walter and Dobrowen to Lead Philharmonic Next Year

THE conductors for the next season of the New York Philharmonic-Symphony, the board of directors has announced, will be Arturo Toscanini, Bruno Walter and Issay Dobrowen. Maestro Toscanini, returning for his eighth consecutive year, will conduct the first eight and the last eight weeks of the season. Mr. Walter, who officiated for seven weeks of this past winter, will lengthen his visit this time to nine weeks. Mr. Dobrowen, who has never before conducted in New York, has been engaged for four weeks. Hans Lange will continue his work as assistant conductor.

Twenty-nine weeks will again comprise the Philharmonic-Symphony season, the opening concert taking place on Thursday evening, Oct. 3, and the closing concert on Sunday afternoon, April 23. Maestro Toscanini will conduct from Oct. 3 to Nov. 27 and from Feb. 27 to April 23; Mr. Walter from Dec. 26 to Feb. 26, and Mr. Dobrowen from Nov. 28 to Dec. 25.

Dobrowen to Make Local Bow

Mr. Dobrowen, who has conducted the San Francisco Symphony in the last two seasons, was born on Feb. 27, 1894, in Nijni-Novgorod, Russia, and at the age of sixteen was graduated from the Moscow Conservatory with the gold medal for composition and piano. He continued his piano studies under Leopold Godowsky in Vienna. In 1917 he was made a professor of

the Moscow Academy and at the same time was engaged as conductor of the Moscow Opera; in 1922 he went to the Dresden Opera, where he prepared a new production of Moussorgsky's "Boris Godounoff." During 1924-25, he was first conductor of the Berlin Volksoper, and also led several concerts of the Berlin Philharmonic Orchestra; in 1926-27 he was general musical director in Sofia, and the following two years conductor of the Philharmonic concerts in Oslo, also appearing in several European music centres as guest conductor.

Won Success on Pacific Coast

In 1930-31 Mr. Dobrowen came to the United States for the first time as guest conductor of the San Francisco Symphony. He won a striking success and was engaged as regular conductor for the first half of the season 1931-32. He will return there next year.

Mr. Dobrowen is also known as a composer. Among his works are two piano sonatas dedicated to the memory of Scriabin, a violin sonata, "Hebrew Melody" for violin and piano, "Märchen" for violin and piano, a number of songs, and incidental music for "Philip II" by Verhaeren.

Schelling for Children's Series

The same number of subscription concerts, ninety-nine, will be given next season, as in the past two years, in

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PHILADELPHIA GIVES CHAVEZ BALLET, 'H.P.' IN WORLD PREMIERE

Modernistic Pantomime Engagingly Mounted by Opera Forces, with Stokowski Conducting—Music Is Heavily Scored Combination of Various Idioms, Concessions to Melody and Mechanistic Features—Composer Hears First Performance—Novelty in Double Bill with Ravel's "Spanish Hour"

By OSCAR THOMPSON

PHILADELPHIA, March 31.—Enterprise which may yet bring up an issue of commutation tickets for music enthusiasts in New York and elsewhere attracted to Hammerstein's old Metropolitan Opera House last night a considerable number of non-Philadelphians for the world premiere at the hands of the Philadelphia Grand Opera Company of the Mexican ballet, "H. P.," music by Carlos Chavez, décor and costumes by Diego Rivera, conducted by Leopold Stokowski. The instrumental ensemble was that of the Philadelphia Orchestra. The composer, known also as a conductor and conservatory director in Mexico City, was present, but took no part in numerous curtain recalls at the conclusion of the performance. For the sake of a full evening, "H. P." was bracketed in a double bill with Maurice Ravel's "L'Heure Espagnole," sung in English as "The Spanish Hour." Though each is the product of a living composer, there could scarcely have been a wider divergence

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Congress Debates Proposed Tax On Concert Tickets

WASHINGTON, April 6.—The revised draft of the new revenue bill, at this writing under consideration by the Senate after having passed the House of Representatives, approves in amended form the original provision of the bill imposing taxes on admissions to opera, concerts, musical and dramatic performances. The bill in its original form provided a tax of one cent for each ten cents on admissions over twenty-five cents. This was estimated to yield \$90,000,000. But the House, by adopting a committee amendment, provided an admission tax of one cent on each ten cents on admissions over forty-five cents, thus reducing the additional revenue expected from this source to \$40,000,000. It is expected that the Senate will acquiesce in the change. A. T. M.

SEEK NEW BASIS TO ASSURE OPERA

**Metropolitan Season Hinges
on Economies—New
Company Elects**

REGARDED as indicating definite progress toward solution of problems which have made doubtful next year's season of opera at the Metropolitan, the newly-organized Metropolitan Opera Association on April 6 elected Paul D. Cravath president, Edward Ziegler secretary, and Frank Garlich treasurer for the ensuing year. Unofficially, a shorter season of opera was predicted, fifteen or sixteen, or at the most eighteen weeks, as compared to twenty-four this year. A full announcement of plans was intimated as to be expected within a fortnight. The season is understood to hinge upon drastic economies that in turn depend upon negotiations with the personnel and the unions, now in progress, following an announcement by the board of directors that the capital of the producing organization and most of its reserve fund had been depleted to such an extent that there were insufficient funds to assure another season.

As evidence of the efforts being made to overcome the difficulties facing the institution, Giulio Gatti-Casazza, general manager, on March 25 addressed a general appeal to all members, urging them to cooperate in making such sacrifices as would be necessary, and himself offering to serve at a reduced compensation or with no salary.

Informal discussions with various units of the company as to salary reductions were reported to be already in progress. It was said unofficially that the proposed cuts in union wage schedules, if accepted, would alone effect an annual saving of some \$200,000 in the cost of opera-giving. Several prominent artists of the company have issued statements of willingness to participate in a general economy program.

The first announcement of the crisis was made by Paul D. Cravath, chairman of the board of directors, following a meeting held on March 23 to complete the reorganization of the producing company from a stock to a membership corporation, a step which was forecast in the issue of MUSICAL AMERICA for March 10. Mr. Cravath's statement was as follows:

"The meeting of the board of directors of the Metropolitan Opera Company this afternoon was called for the purpose of completing the proceedings for the conversion of the enterprise from a stock corporation into a membership corporation. This was done, and no other action was taken."

"The board informally reviewed the financial situation. The management reported that because of reduced receipts due to the prevailing financial depression and in spite of the voluntary contribution by the artists and administrative staff of 10 per cent of their salaries, the season will result in a loss which practically wipes out the capital of \$550,000 of the Metropolitan Opera Company and most of its reserve, and leaves it with insufficient funds to assure another season. Manifestly a serious question is presented as to the future of Metropolitan opera."

"An earnest effort will be made to secure such co-operation on the part of all concerned in the continuation of opera, in working out a plan for such reduction in expense and other measures as will be necessary to make it possible to present Metropolitan opera in New York next winter."

This announcement by the directors proved dramatic and somewhat unexpected, despite rumors that have persisted for some time that a retrenchment in the affairs of the company was inevitable sooner or later. Although the Metropolitan has for years been operating, under the management of Mr. Gatti-Casazza, with only slight

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Baton Triumvirate for Philharmonic

(Continued from page 3)

addition to two series of six concerts each for children and young people, under the direction of Ernest Schelling. At Carnegie Hall there will be two series of thirteen Thursday evenings, two series of thirteen Friday afternoons, two series of eight Sunday



The Three Conductors Who Will Preside Over the Philharmonic-Symphony Next Season: Upper Right, Arturo Toscanini; Above, Bruno Walter; Lower Right, Issay Dobrowen

afternoons, two series of nine Saturday evening Students' Concerts and two series of six concerts each for children and young people. The seven Sunday afternoons at the Metropolitan Opera House and the six Sunday afternoons at the Brooklyn Academy of Music will be continued as in the past.

Lange to Conduct Final Week

The Philharmonic-Symphony has announced that Sir Thomas Beecham will be unable to conduct the last week of the present season and that Hans Lange will lead the concerts of April 21, 22, 23 and 24, in Carnegie Hall.

Sir Thomas has been suffering from an injury sustained at the first rehearsal, when he slipped from the podium and hurt his foot. This con-

CHICAGO FUND GAINS

Civic Opera Guaranty Reaches Total of \$322,500

CHICAGO, April 5.—The guaranty fund which is being raised by local committees to assure the next season of the Chicago Civic Opera Company recently reached the total of \$322,500. The sum required is \$500,000.

The guaranty fund already received represents both the pledges secured by the men's committee, working under Samuel Insull, and the Friends of Opera committee. The latter group has raised \$145,300.

According to recent announcements, the company will not make any contracts with singers for next season until the whole total is pledged. A number of the leading artists, however, are reported to have agreed not to contract for appearances elsewhere next winter until the outcome of the campaign is known. Until such time, Herbert With-



dition has been aggravated by arthritis, and he has been advised by his physicians to rest for some time before taking up the baton at Covent Garden this spring.

Sir Thomas will sail on April 20 on the Europa. His last concert with the Philharmonic-Symphony will be on Sunday afternoon, April 17, at Carnegie Hall. He will conduct one more concert before sailing, on April 19, at the Metropolitan Opera House, for the benefit of the Musicians Emergency Aid.

erspoon, artistic director of the company, is also postponing his departure for Europe to hold his annual auditions for new singers.

Philadelphia Grand Opera Company Announces Plans for Next Season

PHILADELPHIA, April 5.—At a recent meeting of the officers of the Philadelphia Grand Opera Company, Mrs. Joseph Leidy, president, Mrs. Mary Louise Curtis Bok, chairman, and Mrs. William C. Hammer, director and general manager, it was announced that the company will give sixteen performances next season. The conductors will be Leopold Stokowski, Fritz Reiner and Cesare Sodero.

The schedule will comprise fourteen Thursday evening performances and two matinees. The repertoire, to be announced later, will include, in addition to standard works, several interesting revivals and novelties which Mr. Stokowski now has under advisement.

RAVINIA TO OMIT OPERA THIS YEAR

Louis Eckstein Plans to Revive Series in Following Summer

CHICAGO, April 5.—For the first time in twenty years, Ravinia will omit its annual opera season this summer. According to an announcement by Louis Eckstein, impresario of company, he hopes to resume the series in the following season.

Mr. Eckstein's announcement, recently issued, is as follows:

"Ravinia Opera will omit its operatic performances for the summer of 1932, the first interruption during the twenty years of its history. Existing economic conditions prompt this action, not only from the standpoint of the guarantors but from the standpoint of the public.

"The guarantee fund now represents one-sixth of the probable deficit that would result from a typical Ravinia season. Many guarantors have requested that opera be not given during 1932.

Plan Resumption for Exposition

"One inactive season will not destroy Ravinia's prestige at home or abroad. In belief that in 1933, the year of the Century of progress Exposition, it will be possible to present at Ravinia a season of such superb artistic distinction that it will attract not only the residents of Chicago and the North Shore, but the music-lovers from all parts of the world who may be within our gates.

"This is my hope and purpose, and I trust that I shall be able to realize it."

The opera last year, according to the impresario, cost its guarantors \$279,829 for a season of ten weeks. Mr. and Mrs. Eckstein bore \$187,884 of the deficit, while other guarantors met the remaining \$91,945. Receipts declined 18 per cent from 1930.

Toscanini to Conduct Ninth Symphony in Special Benefit Concert

The special concert which Arturo Toscanini will conduct with the New York Philharmonic-Symphony, in Carnegie Hall on the evening of April 28, for the benefit of unemployed musicians, will include Beethoven's Ninth Symphony. The solo quartet will be composed of Elisabeth Rethberg, Margaret Matzenauer, Giovanni Martinelli and Ezio Pinza, and the chorus will be that of the Schola Cantorum, conducted by Hugh Ross. All the artists will give their services for the concert.

Covent Garden to Have International Opera Season After All

LONDON, April 1.—In response to widespread protest against its cancellation of the customary season of international opera, the Covent Garden Opera Syndicate recently reversed its decision. A German season of four weeks beginning on May 9 is being planned, and will include presentations of the "Ring," "Tristan," "Meistersinger," "Tannhäuser," and the "Flying Dutchman."

The productions will be conducted by Sir Thomas Beecham. The roster of singers is familiar.

NEW OPERA BY KURT WEILL RETELLS FABLE IN SOCIAL TERMS

Berlin Finds Political Moral in Neher's Text for "Die Bürgschaft"

By GERALDINE DE COURCY

BERLIN, March 30.—To Kurt Weill, the progenitor of "Mahagonny" and the "Drei-groschenoper," must be accorded the prestige of having produced the first operatic work of distinctly modern hue that has met with approval from all quarters of the local musical camp.

This work, "Die Bürgschaft" (The Bail), was originally on the winter schedule of the State Opera, but through one of those devious undercurrents of officialdom that turn the scales of fate, it was shifted to the more sympathetic fold of the Civic Opera, where it was given its first performance on March 10, with considerable glory for all concerned.

Caspar Neher, whose revolutionary scenery has managed to keep the artistic circles of Germany in more or less of an uproar, this time heaped Ossa upon Pelion by providing the libretto as well. His literary radicalism is not so extravagant as that of Weill's former collaborator, Bert Brecht, but the youth of the Old World now think in terms of actuality, and open protest against the world's confusion has become their battle cry.

Opera Based on Herder Fable

For the skeleton of the plot, Neher took a fable by Johann Herder wherein a judge in darkest Africa is called upon to decide the ownership of a bag of money found in a sack of chaff. The man who buys the chaff returns the money to the miller, but the latter refuses to accept it on the grounds of having sold the sack with its entire contents. The judge therefore orders the two children of the disputants to marry and gives them the money as dowry. Whereupon Alexander of Macedonia, who witnesses the incident, is moved to reflect that in the civilized world, of which he is the head and ornament, the State would have promptly settled the matter by beheading the litigants and confiscating the money.

Thus the original tale by Herder. With this theme as point of departure, Neher doffs his cap to Shaw's "Ring" thesis, and in a prelude and three acts (nineteen scenes) proceeds in the following wise to demonstrate that capitalism warps and slays the soul of man.

In the dreary no-man's-land of Urb, Johann Matthes, the cattle dealer, has wasted his substance in riotous living and suddenly finds himself the prey of importunate creditors and other victims of his unbridled impulses. His wife, however, with the classic ingenuity of her sex, scents a saviour in the person of Jacob Orth, the miller, who readily accords the desired financial security until Matthes is able to balance his books. This preliminary episode is evidently intended to illustrate the bond that bound the two friends.

In the first and second acts, six years have passed since the aforesaid incident, and a financial crisis has struck the country, so that when Matthes comes to Orth to buy his annual supply of chaff he finds only two sacks left. As the ties of friendship are paramount to all other considerations, Orth sells

Matthes the remaining sacks and then discovers that one of them contained all his money, hidden there by his son for safekeeping. Although Orth is confident that the probity of his friend is proof against such cupidity, three days pass with no sign of the money's restoration, and when the new supply of grain comes up the river there is no money with which to pay for it.

In the meantime, to the surprise of his family, Matthes has bought a new field. All would have been well with him if fate, in the form of three blackmailers, had not stalked into his magic garden and sent him scurrying to Orth on his belated errand of restitution, goaded by fear and the qualms of conscience. With human inconsistency, Orth now refuses to accept the money and refers the decision to the judge in the city, who decrees that Orth's son Jacob and Matthes's daughter Luise must marry and receive the money as dowry.

Capitalism Steps In

Just at this crucial moment, capitalism takes possession of Urb, and wealth and power (in the guise of a commissioner and his military acolytes) assume the reins of government. While Matthes and Orth are on their way home, Matthes discovers that his daughter has succumbed to the lure of the city lights and has jilted both family and bridegroom. And to complicate matters further, the Commissioner now dips his finger into the affair and reverses the decision of the court, orders the two friends to be imprisoned, and confiscates the money.

When the third act opens, another six years have passed and times have materially changed. The land has been ravaged by war, famine, inflation and pestilence, but the two friends have waxed fat and prosperous through war contracts. As wealth grew, their hearts hardened; Matthes's wife dies through grief over her wayward daughter, and Orth sits in his swollen granaries and is deaf to the pleas of his suffering fellow creatures.

Burdened with misery and want, the army of the starving, oppressed, and unemployed seize on Matthes as the enemy of society, and once more he



Scherl, Berlin

Two Scenes from the First Act of Kurt Weill's New Opera "Die Bürgschaft," Which Was Given Its World-Premiere at the Berlin Civic Opera. Above, Irene Eisinger as Luise and Charlotte Müller (Right) as Anna Matthes. At Right, Hans Reimann as Matthes, in a Scene with His Wife (Miss Müller) and His Daughter (Miss Eisinger)



Scherl, Berlin

must flee to his friend for protection. But circumstances have now changed; the world has grown selfish, and friendship has shed its quality of integrity. In keeping with the new order of ethics, Orth betrays his friend and delivers him over to the vengeance of the mob. Pretty strong stuff to discharge in an atmosphere already laden with political unrest!

Clarity of Musical Structure

Weill was originally a pupil of Busoni and has long been an experimentalist in forms and style, but his line of development, from his first opera, "The Protagonists," down through the "Dreigroschenoper," "Mahagonny" and "Jasager" to the present work, has been straight and consistent. Gifted with natural dramatic talent, he has everywhere striven for clearness of structure, and in his process of simplification has arrived at a style that is adroit in treatment and bereft of all external ornament except the occasional whimsy of a lilting rhythm.

He is no "mighty-mouthed inventor of harmonies," and the orchestral score presents no rich symphonic pattern, but is concise and almost brittle in quality. In the use of a chorus, he has gone several steps further than Milhaud in "Christoph Colomb" and has developed

it along the lines of its prototype in the Greek tragedies. The principal chorus (which he employs as narrator and expositor) is placed on a small stage to the left of the orchestra, while a second chorus is located on the stage as part of the action. The choral passages were fine, objective music that was cast in classic oratorio style, and in the final ensembles of the second and third acts, when the two choruses combined, the effect was nothing short of monumental.

Influence of Jazz Noted

As in his other works, Weill makes extensive use of the "song form" with a slight sprinkling of jazz in the buffo ensembles, but it is only a fragmentary hint that never assumes full contour. One often hears Weill criticized for lack of originality in his rhythmic devices, and he is openly accused of indulging in hand-me-down Gershwin. But it must not be overlooked that he

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Jubilee Meeting Attracts Nation's Supervisors to Cleveland

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Entr'acte from Moussorgsky's "Khovantchina" and the Rimsky-Korsakoff "Russian Easter" Overture. Mr. Sokoloff was in splendid form and his men responded magnificently.

Founders' Service Held

Of inspirational quality was the Founders' Service held in the evening at the Old Stone Church, with Dr. Frances Elliott Clark presiding. Here were heard choral singing by the choir of the church, by the Western Reserve University Choir under Jacob Evanson, and responsive readings by Dr. Will Earhart. Dr. James Francis Cooke, editor of *The Etude*, spoke, as did Dr. Clark. The service was impressive and sounded a fine keynote for the week.

The conference, I am told, has had a tradition of singing in the lobbies of the hotels where it is housed. On Sunday evening "sings" were led by Richard W. Grant, Harper C. Maybee and George Oscar Bowen. Frankly, the quality of the music performed leaves much to be desired.

The official opening took place on Monday morning, with Mabelle Glenn, first vice-president, presiding. Cleveland's own All-High School Orchestra, J. Leon Ruddick, conductor, did itself honor in works of Bach-Abert and Tchaikovsky. Nikolai Sokoloff led these young people in the Finale of the Dvorak Symphony "From the New World," achieving with them a remarkably fine result. There was singing by the Junior High School Festival Chorus under Russell V. Morgan, who, as president of the conference, made an address. His talk was followed by others by Dr. R. G. Jones, Dr. B. O. Skinner and Mr. Sokoloff.

The concerts are being given in the large arena of the Public Auditorium and in the smaller, but none-the-less ample, music hall. The lower floor of the building is devoted to the exhibits of the conference, the exhibitors comprising music publishers, educational institutes, band and other instrument manufacturers and a few enterprising music journals.

Publishers Sponsor Exhibits

MUSICAL AMERICA, which is deeply interested in the activities of music supervisors, was active during the conference, presenting the attending supervisors with copies of the issue of March 25 from its own booth and from the booths of a large number of other exhibitors, who kindly cooperated in the distribution.

There is hardly a prominent publisher who is not represented here. The heads of a large number of leading firms are on hand themselves, while others have sent representatives. The music publishers are leaving no stone unturned to supply the supervisor with instrumental and choral music especially prepared for his needs.

To mention all the sectional meetings is impossible. These occur daily and treat of virtually every subject, with its manifold phases, that confronts the music supervisor. Here discussions of all kinds are to be found, on Monday on such subjects as high school choral music, piano class instruction, the radio and music education, school bands, etc. These are occasions during which the members of each section of the conference meet and treat of those problems which affect their own territory.

The National Conference is divided into six sectional conferences, California Western, Southern, Eastern, North

Central, Southwestern, and Northwestern.

Monday evening was devoted to the band, a festival taking place in the arena. Now, whether you like a band or not, the fact remains that there is something rousing in seeing a mammoth assemblage of brasses and woodwinds, such as the All-Ohio Band assembled from high schools throughout the state proved to be.

The evening's proceedings, however, were opened by a well-trained guest band, the Carleton College Symphony Band of Northfield, Minn., which James R. Gillette conducts. Mr. Gillette has every reason to be proud of his performances of a Bach Prelude, Chorale and Fugue, F. Melius Christiansen's new Norwegian Rhapsody, No. 1, the "Lament" from his own Pagan Symphony and a transcription of the "Morceau Symphonique" from Franck's "The Redemption." Conductor and band won a warm welcome. There were demonstrations of the marching band by two Cleveland high schools.

The massed band played under Harry F. Clarke, superintendent of bands in the Cleveland schools, pieces by Coerne and King; under Taylor Branson, of the U. S. Marine Band, Hadley's "In Bohemia" Overture and a Sousa piece; under Edwin Franko Goldman, Goldmark's Overture "Sakuntala" and one of the bandmaster's marches; and under A. A. Harding, of the University of Illinois, Hadley's "Youth Triumphant" Overture and a march. The three conductors, Messrs. Harding, Goldman and Branson, reappeared in the final portion of the program, devoted to the music of the late John Philip Sousa (a tribute to his memory), closing with Sullivan's "Lost Chord," arranged and led by Joseph E. Maddy.

Choral Events and Piano Conference

On Monday afternoon I listened with great pleasure to the charming program offered by the University Singers of Western Reserve University, of which Max T. Krone is director. My compliments to Mr. Krone for the sensitive work he has done in training this group of six mixed voices to sing a cappella the music of Bateson, Weekes, Vautour, Byrd and their fellows. They also sang Healy Willan's "A Clear Midnight" and Warlock's "Corpus Christi," seeming quite at home in difficult modern music.

Hazel Gertrude Kinsella presided on the same day at a conference on piano class instruction, at which her arrangements for piano, violin and 'cello of folk airs were played by young people.

In the music hall on Tuesday, the A Cappella Choir of Glenville High School, under Griffith J. Jones, disclosed training of a very high order. Mr. Jones has the real choral sense and his unaccompanied work shows it in every measure sung. The program was notably fine, Pitoni, Morley, Ravenscroft and some folk pieces.

The choir of Oberlin College, Olaf Christiansen, conductor, also appeared and there were addresses by F. Melius Christiansen, Mrs. William Arms Fisher, who spoke of the American Choral and Festival Alliance of which she is founder and president, Eugene Goossens, conductor of the Cincinnati Symphony Orchestra and Dr. John Finley Williamson, of the Westminster Choir School. I hope to have permission to publish Mr. Goossens's illuminating "suggestions for the conductor." As for Doctor Williamson's remarkable work, I have only the profoundest regard.

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It was in the same hall this afternoon that I had a new experience. I had heard much about the National High School Orchestra, but had not heard it, barring a fifteen-minute audition during a performance in New York a few years ago, when it attempted to play a work technically far out of its range.

This time it concerned itself with the "Ruy Blas" Overture of Mendelssohn and Tchaikovsky's Fifth Symphony. Dr. Victor L. F. Rebmann, who had prepared the works, led the former ably. Mr. Goossens, coming on from Cincinnati, took these hundreds of boys and girls and gave us a performance of this popular symphony that had quality and a fine sonority that I would have considered impossible except from a professional body. Especially fine was the Andante cantabile, in which the

solo horn was completely successful. The audience gave conductor and his players an ovation, which he generously indicated belonged to the players. To hear this alone made coming to Cleveland worth while.

Tonight an informal dinner takes place at the arena, followed by an as yet unannounced program, in which Dorothy Gordon and other guest artists will take part. I wish I might attend and witness some of the "stunts," which I am assured will be "done," but I must send out this report, to do which I must stay at my typewriter long after the jollification, and another series of "sings" in the lobbies of the conference hotels will have ended.

The last three days, during which performances of Pierné's "The Children's Crusade" will be given, will be reviewed in the next issue.

TOCH GUEST WITH BOSTON SYMPHONY

Leads American Premiere of His Suite and Plays Concerto



Ernst Toch, Heard as Guest Conductor and Soloist with the Boston Symphony

BOSTON, April 5.—Dr. Serge Koussevitzky and the Boston Symphony Orchestra gave a notable concert in Symphony Hall, Friday afternoon, March 25, at which Ernst Toch, pianist and composer, appeared as soloist. The program included the first American performance of the visiting composer's "Bunte" Suite Op. 48. In his Concerto for piano and orchestra, Op. 38, he played the solo part. Tchaikovsky's Symphony No. 5, in E Minor was also given.

Toch composed his "Bunte," or "Motley," Suite in 1928. There are two movements, the opening one in march tempo, and the second an Adagio for strings. The whole was fascinating, particularly in its rhythm. Tchaikovsky's Symphony, flawlessly rendered, was received enthusiastically by the audience, as was the Concerto and the playing of Mr. Toch.

The twenty-first concert of the orchestra, under Dr. Koussevitzky, on the afternoon of April 1, was given in commemoration of Haydn's bicentenary. The concert began with his First Symphony (1759), practically a string quartet with the addition of two oboes and two horns, which are used chiefly for reinforcement here and there, and are silent in the andante. Then followed

Symphony No. 94, known as the "Surprise," one of the Salomon series composed for London. Gregor Piatigorsky played the 'Cello Concerto in D Major. The concert ended with Haydn's last symphony, No. 104 (1795), one of the second series of the Salomon works. All this music was superbly played. Mr. Piatigorsky gained warm applause.

W. J. PARKER

MUSICIANS' SYMPHONY IN FIRST BENEFIT CONCERT

Distinguished Artists Contribute Services—200 Men Play

The first concert of the Musicians' Symphony Orchestra, financed by the Musicians' Emergency Aid and the American Federation of Musicians, Local 802, for the benefit of unemployed musicians, was held in the Metropolitan Opera House on the evening of April 5, with a distinguished list of artists contributing their services. The program included Beethoven's Fifth Symphony and Wolf-Ferrari's cantata, "The New Life," seldom heard here.

The event had its musical benefits as well as financial ones. This was insured by the array of performers, which included Leopold Stokowski; the Schola Cantorum, Hugh Ross, conductor; Lawrence Tibbett, baritone; Jeannette Vreeland, soprano; the Boys' Chorus from St. Paul's Church, Brooklyn, and Public School No. 63, the Bronx; Everett Tutchin, organist, and Stewart Wille, pianist. Sandor Harmati had rehearsed the orchestra.

No little credit for the success of the concert must go to the orchestra itself, which, with 200 players, eagerly and ably showed its mettle.

Mr. Stokowski's interpretation of the symphony was fervent, noble and dramatic, and the ensuing applause was thunderous.

Wolf-Ferrari's work received a moving performance from the assembled forces, which were guided by Mr. Ross's capable hand. Mr. Tibbett sang his great portion of the work magnificently, and Miss Vreeland delineated her smaller role with sensitiveness and beauty of tone. Altogether it was a pleasurable evening, and the success of its worthy cause furthered. Q.

Studio Apartment—Sublet; unfurnished. Two rooms; bath; light-housekeeping. Southern exposure, ideal location, opposite Steinway Hall. Reasonable rent. Inquire 140 W. 57th St. Sept.

Philadelphians Import Novelty From Old Mexico

Stokowski Conducts Premiere of Modernistic Ballet, "H.P."

(Continued from page 3)

of styles than the two stage works represented.

"H. P." stands for horsepower and is styled a ballet-symphony. As experienced at this first performance anywhere, the horsepower was generated in the pit. Mr. Stokowski was flywheel, crankshaft, piston, lubricating cup and safety valve in one. What went on above him on the stage was merely the spinning about of lesser cogs whose purpose was illustrative rather than generative. But "H. P." only partly concerned itself with those machine-age tendencies that have given to the stage its riveter pantomimes and to the concert halls their boiler-factory tone-poems. The work seeks avowedly to represent a relationship between the hard-driven industrial life of the North and the opulent productivity of nature in the more easy-going South.

Athletics in the Tropics

To this end, the first of the ballet's gymnastic episodes set before the eye the motivating force, H. P., in the form of a man who danced like a machine and cast behind himself a shadow much

larger than he. A change of scene disclosed the deck of a ship, with sailors demonstrating that, even in the warmer climes, seamen are an athletic lot. Since these were tropical seas, what was more inevitable than that mermaids and other finny creatures should some over the rail, strumming languorously on old drum guitars? But as this was a cargo cruise, not a weekend pleasure jaunt, the ship was viewed presently at dock, with natives selling their wares and these wares taking to



A Mermaid

corners in their midst. Presently came something like a revolt and a new day. At any rate, the ballet had a happy ending, with H. P., Flapper, Bananas, Pineapples, Cocoanuts, Sailors and Stevedores apparently all on the best of terms.

The Philadelphians did an acceptable job with the pantomime and a better one with the settings and the lighting. For this, credit doubtless was due to Catherine Littlefield, the choreographer, and Wilhelm von Wymetal, Jr., the stage director. Alexis Dolinoff as H. P. and Dorothy Littlefield as the Siren of the tropics and later the Flapper of industry were the only ones whose dancing partook of a solo character. The ensemble had been carefully prepared.

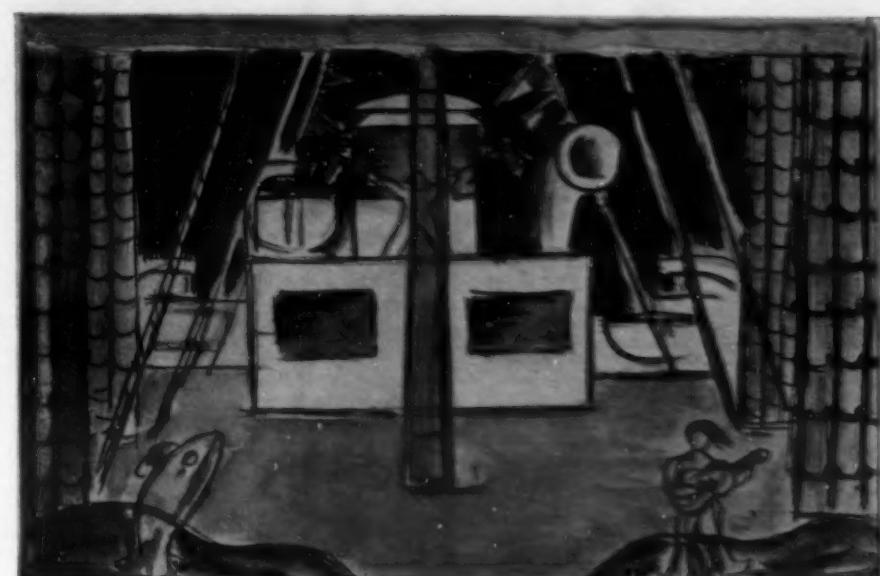
A Medley of Idioms

Since it is the music that is of most moment in any work of this order, a few lines should be devoted to Mr. Chavez. He is 33 years old and a native of Mexico City, where he conducts the National Symphony and is director of the National Conservatory. His works include "The New Fire," "Otros Tres Exagonos," Sonatina for Piano, Sonatina for Cello and Piano, Sonatina for Violin and Piano, "Energia" for Nine Instruments, "Los Cuatro A Soles," ballet; Four Mexican Pieces for Piano, and Sonata for Horns. He was represented recently on one of the modern music programs of the League of Composers. "H. P." was written in 1926-27, but reorchestrated for a larger ensemble last year. Mr. Stokowski augmented his percussion section for

the dance. Pineapples, bananas, sugar cane, cocoanuts, extra large and extra fancy, circled and dipped, by way of making themselves ready to be loaded. Then, a farewell to the tropics. The next and concluding scene was The City of Industry—the North with its skyscrapers, machinery and din. The workers appeared sullen and unruly when it came to unloading the fruit. A sole survivor of the flapper age, giving an imitation of a tiny runabout in urgent need of gas, capered and cut



Carlos Chavez, composer of "H. P." Given Its World Premiere in Philadelphia on March 30.



Design for the Second Scene of "H. P." in Which the Chorographic Action Takes Place on Shipboard

the mechanistic phases of the music. Whatever may be thought of the inspiration, the instrumentation is not thin.

When appraisal enters in, the Chavez music resolves itself into rhythm for dancing, plus scenic sound. It has a melodic basis, but it is the melodic basis of a Sunday band concert in the park. Being a modernist, the composer could

not permit this sort of thing to dominate his ballet. So he subordinates his tunes to a heaping of restless idioms, now atonal, now polytonal, now plain tonal. His trumpets frequently get back to the role of cornets in military band music, but not for long. There is a prodigious amount of hard string bite with little of sensuous warmth or glow. The ear is confronted with every sort of scoring except that which is insinuating or tender. By turns it is harsh, truculent, steely, pulsatile, violent, muffled—and, it must be confessed, sometimes confused. The music moves and has a kind of vitality. But it is at best only moderately effective for the theatrical

purposes for which it was designed. The performance of "The Spanish Hour" was entertaining and well contrived, if not of that Gallic finesse which accords with the true character of an "hour" more Parisian than Spanish. Sylvan Levin conducted and his orchestra gave him good service. Erich von Wymetal had charge of the stage. Of the principals, Ralph Errolle, who had sung the role of Gonzalve at the Metropolitan in the New York production

some years ago, was most en rapport with the Ravel musical idiom and the precision of the text. Charlotte Boerner as Concepcion, Albert Mahler as Torquemada, Chief Caupolicán as Ramiro and Abrasha Robovsky as Don Ignacio Gomez were all competent, if in a diversity of manners suggesting the melting pot even more than an English text to French music about a Spanish hour. Chief Caupolicán's English diction was admirable. But "L'Heure Espagnole" is an opera delicate of inflections, both verbal and musical, and one or the other must suffer when it is sung in any tongue but French.

A Workman



Pineapple

PRUSSIA ENDS SUBSIDY OF TWO OPERA HOUSES

Cassel Theatre to Be Supported by City—Director Transferred to Wiesbaden

BERLIN, April 1.—As previously announced, the Prussian State will no longer have any active part in the management of the opera houses in Cassel and Wiesbaden after the close of the present season. It was at first thought possible to maintain the Cassel Opera with the assistance of a limited subsidy from the State, as the present director, Berg-Ehlert, holds a ten-year contract with the Prussian Government.

It has been announced however, that Berg-Ehlert is to be transferred to Wiesbaden to replace Paul Bekker. The Cassel theatre will be shouldered by the municipality and operated in conjunction with other theatrical activities in

the populous district of Kurhessen.

A good deal of bitterness has been caused in Cassel through this arrangement, as it leaves the Cassel Opera without competent direction at a very critical point in its career. Berg-Ehlert, who is said to be a close friend of Heinz Tietjen, the Prussian Intendant, is being rather harshly criticized for his decision to leave. But Wiesbaden, which is an important health resort, offers more gratifying opportunities to an ambitious and able conductor, owing to the large cosmopolitan public to which the theatre caters.

Ljuba Senderowska, the American contralto, who has had such phenomenal success in Cassel during the past season, is also to be transferred to Wiesbaden.

G. DE C.

Mascagni Conducts His Youthful Opera

SAN REMO, March 30.—Considerable interest centered in the premiere of Pietro Mascagni's youthful work, "Pinotta," which was given at the Municipal Casino Theatre here on the evening of March 23. The composer, who conducted, shared with the cast in many curtain calls at the close.

The work, written in 1880 but never produced, was rediscovered in an old trunk recently. The libretto, by Targioni Tozzetti, tells a simple idyll of two spinners in an old mill in Piedmont. The score is prophetic of the composer's future style, and contains several attractive melodies. The cast included Ernesto Badini, tenor; Mafalda Favero, soprano, and Alessandro Gigliani, baritone.

The Vivid Contemporary Scene in American Music

Complex Currents Add Interest to Our Thriving Artistic Movement

Randall Thompson, the first part of whose article appears here, is favorably known among the younger American composers. A Guggenheim Fellow and a Prix de Rome winner, he was assistant professor of music at Wellesley College from 1927 to 1929, and this season is guest conductor of the Dessoff Choirs, and in charge of the choral work at the Juilliard School. Mr. Thompson's article appeared in the January issue of "The Musical Quarterly" and is republished by special permission. The second installment will appear in the April 25th issue.—Editor, MUSICAL AMERICA.

By RANDALL THOMPSON

ARE the dreams of yesterday the realities of today? There is startling evidence of it in American music, for we have only to read the past to decipher the present.

Bach the Inscrutable, through the dreams of certain early highbrows, has become Bach the Adorable to every college girl. Not long ago there was a movement to promote the appreciation of Brahms, with the result that everybody now likes Brahms, or says he does. Liking him has its advantages, but we are only now emerging from the aping of his mannerisms. Tchaikovsky was revelled in, and now overstatement and the ubiquitous climax characterize many of our scores.

Opera, except Wagner, was condemned as a low form of art, with the result that we now have very little American opera but a good deal of Wagner in both our harmony and our orchestration. Technical equipment was often lacking in our forerunners and they were thoroughly trounced for it; and as a result we now have a number of craftsmen whose technical equipment is frequently a burden to them. In the field of chamber music, the dreams of an enlightened few have been realized, both in drawing forth American works for small combinations and in arousing public interest in music of this sort. And our forefathers' conviction that the symphony orchestra represented the *summum bonum* of all musical expression has been largely responsible for the mushroom growth of our orchestral organizations.

Tyranny of the Orchestra

Our orchestras are now so numerous and so lavishly equipped that by their very presence they dominate our musical thought and tyrannize over our creative activities. Our pianoforte music emulates the orchestra; our chamber music emulates the orchestra; the small orchestra emulates the large orchestra; and our scores for large orchestra emulate the super-orchestra of "Richard I" and "Richard II." Fifty years ago it was thought that a little symphonic music now and then would be a good thing; that a symphony orchestra would be an embellishment to any community. Now, however, the conductor's podium has become the pedestal of a god. The "reading" of a score is a subject for nation-wide controversy—even when the score in question was never intended to be conducted at all! The likes and dislikes of our conductors, one fears, frequently determine the style of the music that we write. Moreover such a preponderance of our music is written for orchestra that it is chiefly in music for that

medium that one can trace the present tendencies.

Romanticism, with its attendant "cult of the individual," has prevented us from having a school of composers who display group feeling or marked similarities of style. Among our composers, the itch to be different amounts to a plague; and public opinion so loudly demands distinguishing characteristics, that the first thing a composer must do is to establish his own personality. We have as many types of composer as there are States in the



Apeda
Randall Thompson, Composer, Who Surveys the American Music Scene

Union, ranging from the most reactionary to the most subversive.

Nevertheless, throughout the whole gamut, five major tendencies assert themselves. Broadly speaking, there are the Nationalists; the Eclectics; the Esoterics; the Eccentrics; and the Innovators. No single one of our composers belongs exclusively under any one head, and some of them might come under all five without being adequately defined. It is not proposed to pigeon-hole any or all of them but rather, by reference to a few, to indicate certain trends.

Jazz and the American "Spirit"

By the Nationalists are meant those primarily interested in a musical interpretation of American spirit, life, scenes. In three hundred years we have developed musical dialects of our own. Jazz at once leaps to the mind, and has leapt to the mind so much of late that many have begun to squirm. They fear in it a "convention" (though conventions are precisely what we need) and it might become a "group-similarity" (most dangerous of all!). Moreover by its very nature, they maintain, it is quite out of place in serious music. They claim that it is not rhythmic and that the brevity of the form in which it is usually cast renders it unsuitable for larger forms.

To answer these objections seems more superfluous than difficult. Jazz is a historical fact. It may pass or

gradually evolve into something else, but already it is part of our heritage. To force it out of one's musical consciousness is repression. It appears there for the same reasons that it appeared on Tin Pan Alley, as part of our musical growth. When trained musicians think in jazz it is not merely in an effort to counterfeit Broadway: they are responding in a like way to like forces at work there.

Of course, the statement that jazz is not rhythmic is absurd. Rhythm, by definition, involves repetition. By establishing an unvarying beat, superimposing conflicting beats, and interrupting itself from time to time in rhythmic variations of the first magnitude, jazz achieves the very sum and substance of rhythmical style.

As for the limitations of its form, they are the results of the uses it has been put to. But no matter how limited the form, jazz should be at least as useful a source of inspiration to us as many highly abbreviated Russian folksongs were to Russia.

Strange to say, for every jazz melody that our composers have borrowed from the song-writers, there are ten of their own invention. Gershwin might with impunity have tapped at least his own repertory; but with the exception of one in "An American in Paris," his themes for the concert-hall are all new material. Antheil made effective use of "Chicago" in "Transatlantic," but embedded it in a sea of jazz melodies of his own contriving. These men, and Carpenter as well, have used jazz mainly in the episodic manner and with considerable success. On the other hand, in the Pianoforte Concerto of Copland there is a close-knit development of jazz themes and Copland proved once and for all that jazz and larger forms are not incompatible. Likewise in Janssen's "New Year's Eve in New York" there is an extended section in original jazz; and by sticking to the spirit rather than the letter of jazz, Russell Bennett in "Sights and Sounds" has spoken, at length, in a strong and unmistakably American accent.

Rich Mine of Folk-Music

Negro spirituals, folk-songs and even hymns have also contributed to our Nationalistic utterances, each coloring them with a dialect of its own. There has been a great deal of needless arguing as to whether spirituals should be the starting-point of an American School. It is now not so much a question "whether they should be," as "whether they have already been" that starting-point. Goldmark drew heavily on them in his Negro Rhapsody, as John Powell also did in his. Douglas Moore in "P. T. Barnum" appropriately quoted "Nobody Knows the Trouble I've Seen" to heighten his characterization of Joice Heth, 161-year-old Negress. Yet, oddly enough, William Grant Still—himself a Negro—has treated of his race in many authentic pages without literal quotation. Indeed the literal use of spirituals has been rare compared to the influence of Negro music in general. Gruenberg's "Daniel Jazz" and "Creation" and Whithorne's "Saturday's Child" are frankly based on it, and there are countless scores—whether negroid in intention or not—where the influence can be traced.

The actual quotation of folk-song is also relatively rare, but it is worth while pointing out two recent examples: the Indian themes in modern setting, in

Frederick Jacobi's String Quartet and Indian Dances; and the frontier ballads in Arthur Shepherd's highly nationalistic score, "Horizons."

The literal quotation of well-known hymns is rarer still, but Virgil Thomson employs it with a vengeance in his Symphony on a Hymn-tune. What apostasy has prevented this work from being performed? The works of Moody and Sankey afford a rich field of Americana. Douglas Moore has quoted from them in his "Barnum" suite, and in a more recent work, without literal quotation, has succeeded in recapturing their inefable spirit.

Apart from musical devices which through association have come to suggest the American scene, there is another way for a National School to emerge, namely: in the interpretation of the spirit of America without recourse to the peculiarities of our musical speech. This may produce a quality of music more enduring than that which is based on the association of ideas. All of the above works, and many others, are charged with this more deep-lying Americanism, in addition to their use of colloquialisms.

Ernest Bloch's "America" is a symposium on all of the above-mentioned methods, combining jazz, spirituals, folk-songs, and a hymn, with an abstract and idealistic expression of our spirit. Why this stirring work has not received the whole-hearted endorsement of the intelligentsia it is not difficult to explain. Our musical solons say to themselves, "We enjoy it, but would it go in Europe?" It might not. But when shall we stop seeking the European stamp of approval? Does Europe await our endorsement of things European? The European yardstick is no measure for the things we do, and we shall never achieve artistic autonomy so long as we employ a foreign unit of measure. It constitutes a tyranny of opinion under which we struggle to please Europe but only succeed in displeasing and aping it. We ourselves must be the supreme judges of our own music. The value that a given work has for us is the important thing, and that value is only to be estimated by its relation to other works of our own. This is heresy. But be it noted that such has been, and still is, the practice in all other nations; and in this way only shall we give our composers the support and stimulus that other nations have given theirs.

(To be concluded in the next issue)

Buenos Aires Votes to Hold Opera Season

BUENOS AIRES, March 30.—Although the City Council has voted not to omit the Colon opera season this year, it is doubtful whether several noted stars will appear. At least, ballet and symphonic programs are assured; it is still doubtful whether the Mayor and a special commission will approve the plan for giving opera.

The favorable vote of the council was obtained only after considerable opposition from the Socialist members. The national government is making efforts to economize, and the international opera season, with its usual engagement of high-feed stars, would probably involve a considerable deficit.

MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

"Does music have to be European?" asks Roy Harris, one of our composers, from his place in the sun in California. He is very serious on the subject of American music for Americans, and in reading over what he has written in the April *Scribner's* I find myself agreeing with much of his argument. But why, I eventually ask, is it that Americans are not for American music?

Plainly, Mr. Harris is convinced we should have and enjoy our own kind of music. Plainly, he thinks our trouble is that we imitate and that we want imitation. But why? Says our composer: "Our climate and our social, political and economic customs are producing characteristic Americans by the same biological process by which characteristic Frenchmen, Germans and Englishmen are molded, from the same Aryan race stream."

We begin, then, by being ourselves. And here is what we are: "Our dignity is not pompous, nor our profoundest feelings suppliant; our gaiety is not graceful nor our humor whimsical. Our dignity lies in direct driving force, our deeper feelings are stark and reticent; our gaiety is ribald and our humor ironic."

These, Mr. Harris tells us, are the moods which mean for the American composer different musical values, a different feeling for rhythm, melody and form. He presents rhythmic illustrations to clinch his points. Europeans do not write our way naturally; we do. Apparently, then, all we have to do is to continue being ourselves and we have American music. But where is it?

Apparently, it is only the American composer, however, who is striving to be himself. Says Mr. Harris: "It is precisely this spontaneous feeling for distinctly different musical values which makes the problem of the American composer so especially difficult. His moods are not warmed-over moods of eighteenth and nineteenth century European society, nor is his music rearranged and retinted formulae of the standard classics. Consequently, our audiences, teachers and critics and our imported conductors and performers are confronted with musical values with which they are unfamiliar."

Is it, I wonder, "unfamiliarity that breeds contempt?" I can accept and applaud what Mr. Harris says of foreign conductors. Most of them are as willing to play inferior European novelties as they are quick to back away from America ones. But there is something

wrong in his logic with respect to American audiences. "The problem," he says, "is not one of authentic creative impulses; it is rather the lack of an indigenous musical culture which would provide adequate performances, receptive audiences and intelligent appraisals."

The American, we have seen, is a creature of certain moods and has acquired his characteristics by the same biological process that Frenchmen, Germans and Englishmen acquired theirs. Consequently, our audiences, teachers and critics (irrespective of our imported conductors and performers) have a natural bias toward, rather than a prejudice against, those moods. We, like the rest of the world, have been courting the unfamiliar. Such success as has come to certain of the younger Europeans has been because of their rhythmic unfamiliarity. They, in turn, have sought for success by imitating that which in American music has had an element of the unfamiliar. We ought to like it. I think we do.

No, Mr. Harris, it is not because we are different that we have failed (if we have failed) to catch and hold the ear of our own people. There is a lot in this complaint of inadequate performances, but, so far as our audiences go—and I am generous enough to include our criticism—the trouble may very well be that we have not been different enough. But beyond that, whether we have been different or whether we have been imitative or eclectic, we have needed, not the quality of the inferior European importations we all deplore, but that of the superior European works we quite rightly admire. I have faith enough in America's musical alertness to believe that, aside from the question of getting works performed, the issue resolves itself into one of quality, not of kind.

* * *

Radio publicity, when it deals with music, seems to make any old statement and let it go at that. The newspapers maintain radio departments, which edit the radio publicity. But, alas, those departments often know little more about music than do the writers of radio publicity.

My eye caught this recently: "She will sing an old German spring song by Weil." *Is zat so?* The song referred to is one entitled "Spring Song" and is a composition of Oscar Weil, for many years active as pianist, teacher and composer in our own San Francisco. To be sure, the original text was German, but neither is the song nor its composer German. Then, too, if I remember, it is an American publication, issued some years ago by our own Oliver Ditson Company. Not exactly an "Old German Spring Song," eh?

Such statements are misleading, as they are read by thousands of music lovers everywhere who seek information. The radio editors should catch them before they print. The one I refer to got by on March 20 not in a tiny paper, but in no less a one than the *New York Times*.

* * *

I wonder if anyone reads Balzac these days. I hope so, for the great French novelist left us some of the most fascinating stories in the literature. My reason for asking is based on the fact that years ago his "Cousin Pons" was one of his most widely read novels.

When last year that delightful French coloratura came forward, named Lily Pons, I was immediately reminded of the Balzac book bearing

her family name. I expected to hear many comments on her name being the same as that of Balzac's character. But to date I have never heard a soul make even the slightest reference to it.

What are we reading today? Is Balzac out of style?

* * *

The prevalent unrest throughout the world has resulted in a sort of competitive scramble to raise tariff barriers—a procedure that many economists believe to be a fatal and foolish one, as it reacts unfortunately on the country imposing them. This movement has lately reared its head in the musical world. If we are to credit reports from Britain, the rather marked economic crisis there has taken the form of a chauvinistic attitude toward musicians of other countries.

The Ministry of Labor—they spell it "Labour" over there—has been induced by the Incorporated Society of Musicians to lay an embargo on foreign artists. The plea is, of course, that there are 2,408,371 British musicians out of work. A line is drawn between "artists of first-rate international standing" and musicians who are deemed to be of somewhat less exalted place. The former are to be given permits, the latter to be excluded. As is usual in such cases, the authorities who must pass on the eminence of musician-applicants really are little qualified to judge.

As a result, there was recently a rather high-handed exclusion of a prominent French woman violinist, who had been engaged as soloist with the British Broadcasting Orchestra. In her place—so inexplicable is the working of official minds—there was substituted a noted Hungarian woman violinist. As concerns the merits of the artists, it is, naturally, not my purpose to judge. Nor can I feel especially concerned because the English authorities later excluded a quartet of American music-hall (i. e. vaudeville) singers and what is described as "a rope-spinning variety artist," which may be Londonese for a lariat-throwing virtuoso. But the principle involved is certainly a very important one, which concerns the welfare of musicians from the United States. If rigorously pursued, such a policy would close the concert halls of England to many excellent American artists.

The more liberal musical journals in England have poked considerable fun at the presumptuous labor organizations. As the editor of the *Monthly Musical Record* says, the action of the Ministry would at most have reduced the number of unemployed to 2,408,370. This is hardly a result of enough benefit to set against the resentment which has been aroused in France by the first-mentioned incident. If multiplied by other affairs of the sort involving artists from other countries, such a policy will almost certainly lead to reprisals in the form of exclusion of British artists from those lands.

The new American law placing foreign musicians under the contract labor laws, however, expressly exempts artists of "distinguished merit and ability" whose professional engagements are "of a character requiring superior talent." Consequently, America's doors, unlike Britain's, are not closed to noted solo artists. This is as it should be. The fine artist, far from impoverishing a country which he or she visits, brings to it something above price. Let us hope that this form of mistaken chauvinism never grips our land!

* * *

One of my imps walked in the other day and surprised me by showing he

With Pen and Pencil



by G. O. Harnisch

The Sprightly Sir Thomas Beecham Is Probably Beginning to Think That This Country Is Not So Very Safe for His Person. At His First Rehearsal with the New York Philharmonic-Symphony He Took an Extended Step in the Midst of a Strenuous Passage and Fell Off the Podium, Injuring Himself Uncomfortably. As a Result, the High Railing Which You See Here, Was Attached to His Stand, and He Has Had to Cancel His Last Week with the Orchestra

had a real literary sense. (If he keeps on, he will be going around town telling how he has to organize and reorganize your editorial department.) Well, anyway, he brought me the current issue of *Fischer Edition News*, that neat little magazine that J. Fischer & Bro. publishes, edited by Howard D. McKinney.

Why did he bring it, you ask? Because he had found in it a tiny story by William McFee that he wanted me to read. It appears that some years ago, before McFee had become famous, he did some special editorial work for George Fischer, president of J. Fischer & Bro. Mr. Fischer has known him for many years, has prized his friendship and rejoiced in his success in later years.

It occurred to him that he had this short story of McFee's, and, as it had gotten out of print, he decided to publish it in his little magazine. It is called "A Midsummer Caprice," a tender, human bit of lovely writing, that hits the mark. Yes, it is about music, music that cast a spell and remained in the memory. Read it. It will take you but a short time and you will be repaid. Something tells me that Mr. Fischer will send you a copy of the issue containing it, if you ask him at 119 West Fortieth Street, New York.

* * *

I see that a scientist has advanced a plan to create non-amatory human beings by removing the pituitary gland in the head and supplying the victims with daily injections of growth-producing hormones. This is a beautiful idea, and certainly would make our world a much more orderly one.

What would happen to the poor, dodging operatic art form under these circumstances is a little difficult to prophesy. We shouldn't have any Tristans or Mélisandes or even King's Henchmen. Probably the musical world would be entirely given over to the oratorio. Alack, sighs your

Mephisto

Vienna Friends of Music Hold Haydn Exhibition

Treasures from Historic Archives Placed on View for Bicentennial

By DR. PAUL STEFAN

VIENNA, April 1.—A Haydn exhibition, containing unique mementos and musical manuscripts of the composer, has been arranged as one of the features of Vienna's celebration of his bicentenary. This collection includes rare relics belonging to the Vienna Society of the Friends of Music, which has a historic past extending over two or more centuries.

The beautiful and still serviceable building of the Vienna Musikverein at Bösendorferstrasse 12 is the site of this old and noted society, of which Beethoven and Schubert were honorary members. The archives contain exceptional treasures in manuscripts, especially of Viennese composers of the classical period, relics of all sorts and also a rich collection of instruments, the latter opened to the public only recently. In these same rooms place has now been made for the Haydn exhibition. Its formal opening will form the prelude to the celebrations with which Austria will mark the two hundredth anniversary of this genius's birth.

Pohl Biography Completed

Near the archives there formerly existed a centre of Haydn research which contributed important findings also to Mozart lore. This was the workroom of the late general secretary of the society, Carl Ferdinand Pohl, who died in 1887 after having published only one volume of his proposed Haydn biography. The completion of the work was carried out after long preparation by the Viennese musical historian, Dr. Hugo Botstibet.

For many years the late Eusebius Mandyczewski was general secretary and librarian of the society. His service in the editing and publication of collected works by the great Viennese composers from Haydn to Schubert also belongs to the story of this famous institution. At the present time the treasures in the archives and in the library are under the care of Dr. Hedwig Kraus and Dr. Karl Geiringer. The latter has recently completed an important study of Haydn's life and works, which will shortly be published.

Dispute Over a Skull

The exhibition includes Haydn's skull, a curious but seemingly accredited relic, the presence of which is to be explained by the rather remarkable burial practices of the distant past. According to legend, Haydn's skull was stolen from the coffin when the body lay on view before burial. In its place, that of a cultivated Negro, who could boast of the friendship of Mozart and other notables, who also had embraced the Christian faith and was held in considerable esteem by the citizens of his town, was embalmed after his death and placed as an exhibit in the Imperial curio-cabinet. This gross misdemeanor drew repeated protests of an energetic sort from the Archbishop of Vienna! (It was recently reported that Eisenstadt was seeking to regain the skull, a rumor that need not be taken too seriously.)

A much pleasanter prospect is presented by the instruments upon which Haydn played, and which after his

death became the property of the Society of the Friends of Music. One sees among them a beautiful clavichord and a small table-clavier, also the master's "baryton," a form of 'cello, which, however, contains resonating strings like those of the *viola d'amore*.



A Bust of Haydn Made from Life by A. Robatz, in the Collection of the Vienna Society of the Friends of Music

These instruments have not all remained silent since the composer's death. The Vienna Radio Station, which has affiliations with various other wireless companies, has recently arranged programs in which the table-clavier and *baryton* were played as part of the exhibition. In the same programs other instruments from the society's collection were heard—including the "nail-violin," the serpent and the *Blockflöte*, an obsolete wind instrument. In these cases, Haydn's favorite instruments were heard by millions of listeners.

Objects That Recall Romantic Past

The other objects of the Haydn exhibition are on view in glass cases. These pictures, letters and manuscripts retrace the story of the composer's life, from a view of the house in which he was born to an invitation to the requiem mass for the composer, at which "the great funeral service of the late Herr Kapellmeister Mozart" (i. e., the Requiem) was performed. Haydn's birth house is a quite poor little farmhouse in the little hamlet of Rohrau. A different impression is made on the visitor by pictures of the Castle in Eisenstadt, a stately building, in which Haydn served as court musician to the Esterhazy family, but also fulfilled quite a wide variety of functions. There are seen here musical manuscripts of his predecessor in the office of kapellmeister to the prince. As consolation for the fact that he had taken



P. Frankenstein, Vienna



P. Frankenstein, Vienna
Two Musical Instruments Played by Haydn. Left, His "Baryton," an Early Form of 'Cello, with Resonating Strings Like the Viola d'Amore; and Right, His Harpsichord. Both Are in the Vienna Friends of Music Collection

his place, Haydn dedicated to his predecessor the first work which, according to custom, he composed for the Prince's court orchestra.

Operas at the Prince's Court

There are also a few mementos of the opera performances which Haydn's patron commanded to be given twice weekly. The textbook of an opera by Haydn lies open in a case in the collection. Among the singers in the performance is a certain young Italian woman who remained a friend of the composer's all his life and repeatedly, even from a distance, begged Haydn in letters for his "protection" in various emergencies.

A very charming detail is noted in the *dramatis personæ* of another opera book, which shows that names were often arranged at that day in a *circle*, in order to prevent any of the artists from becoming wounded because their real or fancied order of importance was not observed in the listing! The two chief characters in the opera were distinguished by a special type. One knows that even today there is sometimes temperamental strife when the name of one artist appears on a theatre bill in larger letters than another's. The Eisenstadt system would be a clever solution.

On every side there are musical manuscripts, in the composer's own hand, which served him also as wall coverings, since he was of too simple tastes to allow himself pictures. Among them are musical settings of the Ten Commandments, in which Haydn jestingly places beside "Thou shalt not steal" a melody from the works of another composer! For some of these manuscripts he has chosen texts which because of their naughtiness cannot be repeated here!

At the same time that he was a joker, Haydn was not only a great and pure soul but also extremely pious in a religious sense. He began each manuscript with the words "In nomine Domini" and concluded each composition with the subscription "Laus Deo." All those who had dealings with him praised his superior mentality and also his gen-

tlemanly bearing. Among the objects displayed are pages written by Mozart, Haydn's friend, and Beethoven, his pupil, which are evidences of the esteem in which he was held.

It was only with his wife, apparently, that Haydn did not seem to get on too well. He had been in love with her sister, the second daughter of the wigmaker Keller, but she had entered a convent. Haydn was induced to marry the elder sister, Maria Anna, who was of shrewish and extravagant disposition and made his life miserable.

In the collection is a letter written by Haydn to someone who wished to pay her some sort of attention. Haydn prevented it, saying: "She is worthy of nothing! It is all the same to her whether her husband is an artist or a shoemaker."

Creating a living biography of this sort by means of documents and pictures serves to destroy many legends, and this is a good thing. There is no truth in the old tradition of "Papa Haydn." The bust of the composer by the Austrian sculptor Robatz, which is found in the collection, and which is said to have been made from life, shows nothing of the doddering and kindly old father which legend associates with the name of Haydn. Rather, there is revealed a quick-tempered and explosive artistic personality, rather of the Beethoven type. This impression is confirmed by the life-work and the historical significance of this genius.

It is well known that Haydn's contemporaries, especially at the end of his life, recognized the sort of personality with which they had to deal. From near and far he received evidences of the highest admiration and respect. But this exhibition shows also the ridiculous errors of which contemporaries who should have known better were capable in appraising his works.

There is on display the review of the first Vienna performance of his oratorio "The Seasons." The critical pendant is beside himself over the "unworthy imitations of Nature" to which "a rare and great artist" could "stoop." And he pities the poor singers who had to present this sort of inartistic trash!

ROME FINDS "TRISTAN" STILL THE EPITOME OF ROMANTICISM

Wagner Revival at Royal Opera and Concert Novelties Hailed

By LUIGI COLACICCHI

ROME, March 30.—With "Tristan and Isolde" the Royal Opera House recently gave its second Wagnerian performance of the season. Gino Marinuzzi was the conductor and Giuseppina Cobelli, Renato Zanelli, Ebe Stignani, Giacomo Vaghi and Carlo Tagliabue the principal interpreters, forming an ensemble of high order which attained a very warm success. Of course, performances of Wagner's operas are not matters for discussion at this late day. The country of Verdi, Bellini, Rossini and Donizetti every season gives extended hospitality to the music dramas of the great German romantic. Nor can it be forgotten that it was in Italy that Wagner achieved his first international recognition. But the rapport between audiences and the work of art of any time is not always the same, and this rapport gives birth from time to time to different impressions and ideas.

For instance, the importance of the position of "Tristan" has never been so clear as today. "Tristan" is really the opera most full of historic significance of the whole nineteenth century. This artistic expression of human instinct and feeling has no equal in the history of the lyric theatre. Every psychological theme is here brought to its extreme consequences and consciousness is explored to its depths. One understands now perfectly well how after "Tristan" came dissolution of melody and harmony, and orchestral disintegration, on the one hand Debussy and impressionism, on the other hand Schönberg and atonality, that is to say, the psychoanalysis of music.

New Perspective on Wagner

After this romantic and post-romantic storm, destroyer of so many formal values, has passed, it is natural to begin reconstructing, and it is also natural to reconstruct badly. To rebuild on ruins is more difficult than to create anew. Above all, one is afraid of repeating the mistakes of the past, or repeating literally its values, which would also be a mistake. That is why the contemporary neo-classic tendencies are, on the whole, uncertain and tentative; why a music of our time, in which our life finds its reflection, has not yet been created.

All this seems clearer than ever today. And it is "Tristan" which throws a strong light on the musical evolution of the last half-century. At the same time, the knowledge thus acquired gives "Tristan" itself a new and clearer perspective. In this way we have the ideal environment in which our sensibility approaches the opera without passion, and accepts it without weakness. In fact, at the performance at the Royal Opera House, we fully enjoyed Wagner's drama, far away from the danger of being overwhelmed. Its great beauty seemed almost sublimated by this detachment. Further from it in time, we were nearer it in spirit.

Novelties at the Augusteo

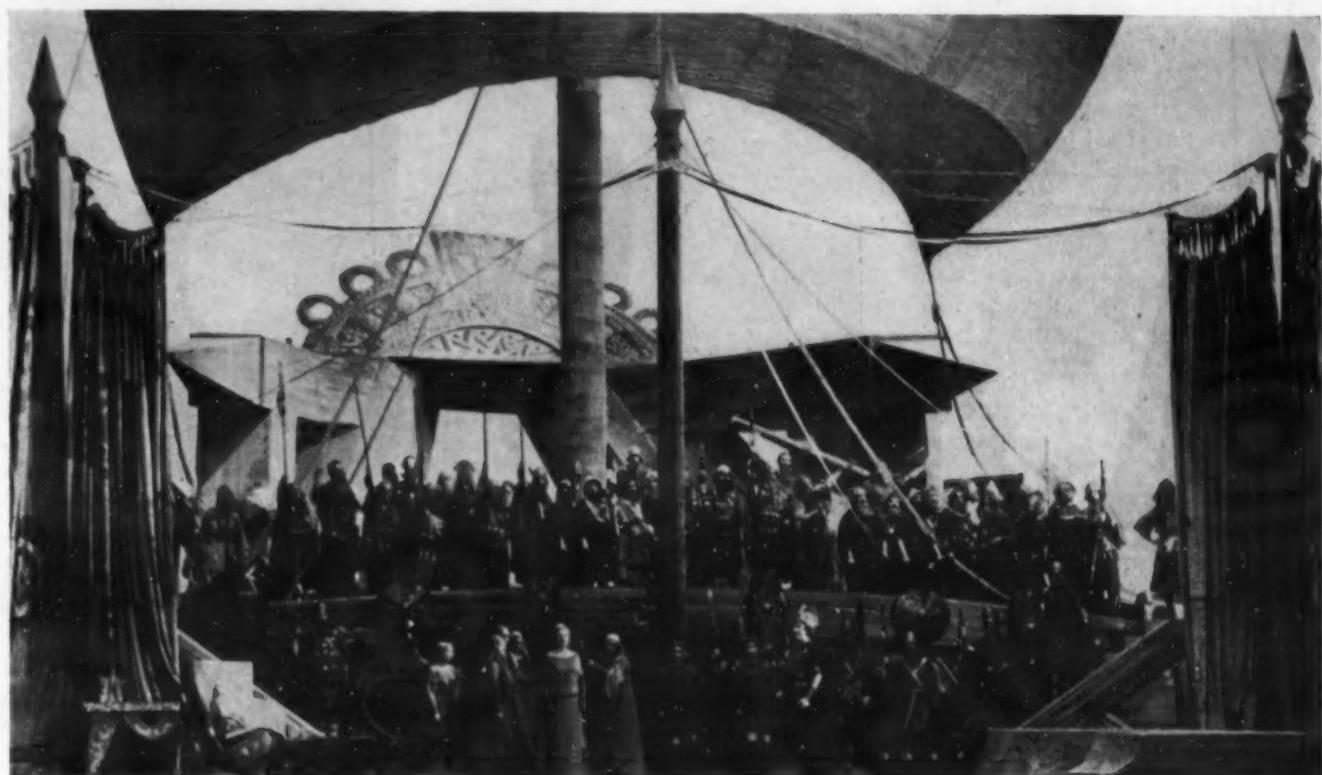
At the Augusteo, the Roumanian conductor and composer, Nonna Otescu, recently presented a program of con-

temporary music of his country, interesting especially from the historic and cultural point of view. These compositions, by Enesco, Mihalovici, Castaldi, Rogalsky, Jora and Otescu himself, gave us a good indication of the present

more effective score." It may be so. But in this case Franck would have written something quite different from his piano work, which has a solemnity, a luminosity, a sonorous fullness, which in the orchestra, despite the richness of colors, is completely lost. There are successful transcriptions, such as Ravel's of Moussorgsky's "Tableaux d'une Exposition" and those of Respighi. But these and some others are to be considered exceptions. The rule is that—it seems a paradox—almost

was conducted by Mario Rossi. The novelties were: the Prelude to Pizzetti's "Lo Straniero," presented for the first time in a symphonic edition, the impressionistic "Ronde Burlesque" by the French composer, Florent Schmitt, and, last but not least, that famous "Iron Foundry" by the Soviet composer, Alexander Mossoloff, welcomed everywhere, it seems, with enormous success, and now also at Rome.

What strikes one first in such music of machines is its conciseness. It is



Ettore Reale, Rome
Scene from the First Act of Wagner's "Tristan und Isolde" as Produced at the Rome Royal Opera. The Décor Was Designed by Nicola Benois

musical movement in Roumania, which, on the whole, appears to be still bound up with German romanticism and French impressionism, with all their derivations. In some cases these foreign tendencies are intermixed with a local folk-lore.

Among the novelties of the same month, we can mention also a "Preludio a corale," by Guido Guerrini, conducted by Vittorio Gui, a lucid work in its melodic fluency, even though rather profuse and discursive, and the "Scherzo Fantastico" by Stravinsky, performed under the conductorship of Fritz Busch. This work, composed in 1908, is very interesting, not so much on account of its Debussy and Wagner influences, showing another side of the formation of the Russian composer's individuality, but more for the singular way—also a sign of individuality—in which he makes the most of them.

Gui Leads Franck Transcription

Two concerts at the Augusteo should have been conducted by Willem Mengelberg, but on account of an accident which prevented him from coming to Rome, the concerts were again given by Gui. Gui performed, among other things, his transcription of the stupendous Prelude, Aria and Finale by Franck, originally composed for the piano. We have been told that Vincent d'Indy, Franck's pupil, said about this transcription: "If Franck himself had orchestrated his piece, he would not have written a different or a

invariably these enlargements in color seem smaller and impoverished in comparison with the original.

New Suite by Lualdi

The same thing can be said about a Frescobaldi Toccata transposed by G. F. Ghedini, which Victor De Sabata, the splendid conductor, whose baton art somewhat reminds one of Toscanini's style, conducted in one of his very brilliant recent concerts. Also this is a reduction and therefore loses in effect. The real Franck appeared in all his beauty through De Sabata's performance of the Symphony, which had not been given here in a long time.

In the same concert the Trieste conductor presented the most recent composition of Adriano Lualdi, who is also a representative of music in Parliament. The work, entitled "Suite Adriatica," is in three movements, based on purely musical elements, which is the greatest value of the piece. The other values can be found particularly in the first movement, "Overture for a Comedy," clear and consistent in its formal structure, and nourished by a lively play of all the thematic elements. The second movement is rather discursive and artificial. The last one—a dance in "crescendo"—is supported by a lucid rhythmic architecture, but the themes are not so incisive as those of the first movement.

Mossoloff Work Wins Success

A concert containing three novelties

brief, condensed. The audience has no time to tire; it understands at once what the author wants to say, and entirely approves. The work pivots on the rhythm born of the unchangeable and implacable movement of the engine in action; a rhythm of necessity tied and submitted to the mechanical law of so many revolutions to the minute. This is condensed in onomatopoeic fragments which inevitably resolve into the intense sonority of all the orchestra. That is to say, the rhythm generates the sonority, and then the sonority absorbs and devours the rhythm. In this way, the music seems to create a scintillating background, a sort of metallic tapestry, on which the horns draw a warm and joyous melody, the song of the workmen at work. The contrast is effective, even though the song in itself is not such an epic as a hymn of work might well be.

Opera on Schumann Melodies Has Monte Carlo Premiere

MONTE CARLO, April 1.—The premiere of "Les Amours de Poète," an operetta utilizing melodies of Schumann, and written by René Blum in collaboration with Georges Delaquis, was given with success at the Monte Carlo Theatre recently.

Will buy four baby grand Steinway pianos at sacrifice prices. Box C. H. care Musical America, 113 West 57th St., N. Y. C.

More New Symphonic Works for New York

Orchestras Play Novelties at Concerts of Unusual Interest—Hadley Says Farewell to the Manhattan Symphony—Milstein Revives Dvorak Concerto with Philadelphians—Hofmann Plays Two Concertos with N.B.C. Orchestra Under Damrosch at Charity Concert

LOCAL orchestras with a visit from the Philadelphians have provided New York's orchestral fare during the past fortnight, giving much unfamiliar music. Sir Thomas Beecham has played numerous pieces by contemporary composers. Albert Stoessel conducted the Juilliard String Orchestra in a well-chosen program containing some numbers unfamiliar to the present generation as well as novelties. Josef Hofmann's playing of a Chopin and a Rubinstein piano concerto proved a delightful musical experience for a large audience.

Hadley Plays New Dunn Work

Manhattan Symphony, Henry Hadley, conductor. Soloist, Dorothy Powers, violinist. Waldorf-Astoria, March 20, evening. The program:

"A Night on Bald Mountain" . . . Moussorgsky
Concerto in D, Allegro . . . Tchaikovsky
Miss Powers

"The Barber's Six Brothers," (Passacaglia and Theme Fugatum) . . . James P. Dunn
(First Performance in New York)
"Carnival of the Animals" . . . Saint-Saëns
"Rakoczy March" . . . Berlioz

Mr. Dunn's delightful composition, based on a story from "The Arabian Nights," rather follows the scheme of "Scheherazade." A main theme depicting the story-teller recurs at intervals, and a score of effectively orchestrated variations follow, suggested by various episodes in the tale. The whole concludes with a lively fugue. The work roused enthusiastic applause.

Miss Powers, taking the place of another soloist previously announced, played the Tchaikovsky movement with considerable ability and won complete



Josef Hofmann Created a Profound Impression by His Playing of Two Concertos with NBC Orchestra Under Damrosch at Benefit Concert

approval from an audience that was un-stinted in its applause.

The remainder of the program included the amusing Saint-Saëns work, in which Etta K. Schiff and Pauline Sternlicht played the piano parts capably. Dr. Hadley gave a good reading of the atmospheric Moussorgsky work, and the crashing Berlioz March. M.

Beecham Gives Delius Rhapsody

New York Philharmonic-Symphony, Sir Thomas Beecham, conductor. Carnegie Hall, March 24, evening. The program:

Overture to "Prince Igor" . . . Borodin
"Brigg Fair": An English Rhapsody . . . Delius
Symphony in E Flat, No. 3 (99) . . . Haydn
Symphony in G, No. 4 . . . Dvorak

A charming program, offering us the little-played Borodin overture, which, despite its lush second theme, is worth hearing, and the unjustly forgotten (i. e., by Italian, Austrian and German conductors) rhapsody on a folk theme by him whom some call England's best living composer.

After getting off to a rough start, in which the faulty playing of the brasses in the introduction of the Borodin overture, was most disturbing, the guest conductor from London achieved fine results in this and the Delius work. The latter piece, written a quarter of a century ago, is quite as typical of Delius's strength and weakness as any of his later compositions. Harmonically it is still a joy, but its too thick scoring and its predominant vertical character mar it.

The Haydn symphony, another of those amazing outpourings of one of the greatest of masters, was played with all too little regard for its innate style. The delectable second theme of the first movement stuttered, the purity of line spoiled by overemphasis and the final Vivace failed to dance its way to its merry close. In spite of this, the au-



Mishel Piastro Won Favor with Philharmonic-Symphony Audiences in the Tchaikovsky Concerto.

dience gave the conductor several ovations. Sir Thomas conducted without the printed scores before him. Even in jaded New York, this so-called conducting from memory is wont to impress the uninitiated.

Beecham Gives Beethoven Fourth

New York Philharmonic-Symphony, Sir Thomas Beecham, guest conductor. Carnegie Hall, March 27, afternoon. The program:

Overture to "Prince Igor" . . . Borodin
"Brigg Fair" . . . Delius
Symphony No. 4 . . . Beethoven
Suite, "The Gods Go a-Begging" . . . Handel
(Arranged by Sir Thomas Beecham)
"Francesca da Rimini" . . . Tchaikovsky

The Borodin Overture and the Delius work were repeated from previous concerts. Sir Thomas's Beethoven was a rough and ready one, seeming rather robust for the Fourth, and lacking in technical polish. Perhaps New York orchestra players require a heavier hand than that of the benign Beecham to drive them to perfection. At any rate, the performance was deficient in both clarity and precision.

The Handel suite, consisting of nine movements culled from various sources—principally operatic—proved a delightful bit. Sir Thomas revealed himself as an orchestrator of ability and an editor of exquisite discernment. His was a different Handel from the one to which New York audiences have been accustomed—a British Handel, and not on that account any the less authentic.

The lugubrious dramatics of Tchaikovsky's Fantasia closed the program.

Reiner Again with Philadelphians

Philadelphia Orchestra, Fritz Reiner, guest conductor. Soloist, Nathan Milstein, violinist. Carnegie Hall, March 29, evening. The program:

Prelude and Fugue in D Major . . . Bach
(Orchestrated by Ottorino Respighi)
Symphony No. 9, in C Minor
("London" No. 5) . . . Haydn
(In commemoration of the 200th Anniversary
of Haydn's birth)
Excerpts from "Petrouchka" . . . Stravinsky
Concerto in A Minor for Violin and
Orchestra . . . Dvorak
Mr. Milstein

Mr. Respighi's version of the Bach Organ Fugue is interesting, if not invariably Bachian. Mr. Reiner gave it a full measure of volume. He had been the first to play the arrangement in this country with the Cincinnati Symphony several seasons ago.

The Haydn, for which the orchestra was reduced, was interesting, though it did not seem to have the same bite, musically, as the works which preceded and followed it on the program.

In the Stravinsky, Mr. Reiner again came to his stride and gave a fine, well-

considered rendition which was altogether satisfying.

The Dvorak concerto, which has not been heard in New York for upward of twenty-five years, proved lengthy, though not without interesting pages. Mr. Milstein played it with finesse and brought out its numerous fine passages, winning a burst of applause at its conclusion.

H.

Juilliard String Orchestra in Engaging Program

Juilliard String Orchestra, Albert Stoessel, conductor. Juilliard School Concert Hall, March 31, evening. The program:

Chaconne in G Minor . . . Purcell
(Arranged by W. Gillies Whittaker)
Fantasia, Pastoral and Fugue . . . Bach
(Arranged for Strings and Organ by George W. Volkert from the Original Organ Works)
(a) Madrigal . . . Carlo Gesualdo
(b) Sonata No. XXX ("The Cat's Fugue") . . . Scarlatti

(Set for Strings by A. Walter Kramer)
Moto Perpetuo . . . Paganini
(Played by 20 Violins, with the composer's Original Accompaniment for Strings and 2 Flutes)

Concerto Sacro No. 1 . . . Werner Josten
Piano Obbligato, Jascha Silberman
St. Paul's Suite . . . Gustav Holst

Mr. Stoessel has trained his Juilliard string players with infinite attention to detail. In the past they have given eloquent proof of this. At this concert they surpassed their own high standard. These graduate students are all of them technically so proficient that their performances fairly bristle with virtuosity. But that is not all. They have learned style from their conductor, and in the Purcell, Gesualdo and Bach they gave ample evidence of their understanding of the old music before them.

Mr. Volkert's transcription of the Bach movements, taken from three different organ works, is made with great skill and had a noteworthy success. The transcriber, who presided at the organ in it, was called to bow at the close.

The program was an engaging one throughout, varied and sustained in interest. The entire first violin section tossed off the Paganini as though it were far less a pyrotechnical affair than it is, a real *tour de force* which reflected great credit on the school's violin faculty.

Mr. Josten's concerto is a fine piece of program music. Set for strings and piano, it pictures the Annunciation and the Birth in music that is superbly fashioned, melodious in a distinguished manner, harmonically of our day without transcending the limits of good taste. Emotionally it sounds a deep note. The performance was all that could be desired. Mr. Silberman played the piano part admirably. At the conclusion the composer was applauded by the audience, conductor and players.

A.

Piastro with Philharmonic

New York Philharmonic-Symphony, Sir Thomas Beecham, guest conductor. Soloist, Mishel Piastro, violinist. Carnegie Hall, March 31, evening. The program:

Symphony in D Major (K. 504) . . . Mozart
Concerto in D Major . . . Tchaikovsky
Mr. Piastro
Symphonic Suite, "Antar" . . . Rimsky-Korsakoff
Overture to "The Marriage of Figaro" . . . Mozart

Rimsky's "Antar" Suite, new to the programs of this organization, is colorful, though not the equal of other Russian works of Oriental inspiration. This rehearing demonstrated that it has been somewhat unjustly neglected, however, in favor of its sister "Scheherazade."

The Mozart Symphony, sometimes known as the "Prague," and containing no minuet, is a fine one. Its inspired measures were read with much delicacy and grace by Sir Thomas, who concluded the rather long list with a sparkling performance of the "Figaro" Overture.

Mr. Piastro, the concertmaster, in his first important solo assignment with the orchestra, played the Tchaikovsky Concerto with breadth and warmth of tone, with much facility and effect, and

(Continued on page 39)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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At Left, Ernest Schelling, Conductor of the Children's Concerts of the New York Philharmonic-Symphony, and Nina Koshetz, Soprano, Soloist in the Last Concert, March 12, Seen with Anton Hofmann, Son of the Famous Pianist, Who Was Presented with a Silver Loving Cup on That Occasion

Above, Otakar Sevcik, Noted Violin Pedagogue, Rests 'Neath a Sheltering Umbrella During a Jaunt with His Students Through the Czech Countryside Near Pisek



At Left, Ethel Bartlett and Rae Robertson (Left), Two-Piano Artists, Stroll in The Hague with Their European Manager, J. Beek of the Netherlands Concert Bureau of That Name, During Their Recent Dutch Tour



Issay Dobrowen, Conductor of the San Francisco Symphony, Who Will Lead the New York Philharmonic-Symphony During One Month Next Season, Is Shown with His Little Son and a Prize Catch



At Left, Mildred Titcomb, Pianist, Basks in the Sunshine of Guadalajara, Mexico, Which She Will Again Visit in the Coming Summer to Give a Concert in Connection with the Musical Academy There



At Right, Amid the Snows of Vermont, Where She Spent a Week-End During the Late Winter, Stell Andersen, Noted for Her Two-Piano Recitals with Silvio Scionti, Enjoys an Outdoor Frolic with a Faithful Mascot

Above, Martha Henkel, Dancer, for Six Years a Member of the Metropolitan Opera Ballet, Where She Received Her Training Under Mme. Rosina Galli, Seen in a Characteristic Terpsichorean Creation. Miss Henkel is the Daughter of Ernest Henkel, Well-Known New York Manager



At Right, the Delightful Isle of Marada, Off the Coast of Florida, Formed a Colorful Background for a Recent Holiday of Nevada Van der Veer, Contralto

New York Has Vivid and Colorful Week of Russian Grand Opera

FOR its second season in New York the Russian Opera Foundation gave excellent performances of Rimsky-Korsakoff's "Coq d'Or" and Moussorgsky's "Boris Godounoff" and "Khovantchina," three of the first, and two each of the second and third, all with their original Russian texts. All three operas were given with charming settings and costumes, and provoked unqualified enthusiasm. In repetitions of "Coq d'Or" and "Khovantchina" there were some changes of cast, notably the substitution of Stepan Kozakevitch for Alexis Tcherkassky as Shaklovity in the latter.

As the first of the series of seven performances given by this enterprising company, in Mecca Auditorium, Rimsky - Korsakoff's "Golden Cock" was sung on the evening of March 28. The occasion was especially notable in view of the fact that this work, familiar to New York audiences in the Metropolitan's opera-pantomime version for fourteen years, had its first local presentation in its original operatic form and with the Russian, instead of a French, text.

With the best intention in the world, one must admit that, vocal considerations aside, the Metropolitan's version is the better, also the settings. If as the Astrologer says in the epilogue, he and the Queen were the only real characters in the show, the more remote and artificial the piece can be made, the sweeter the illusion.

The Metropolitan's deliciously idiotic scenery, where proportion and perspective mocked one another, established an atmosphere of make-believe the moment the curtain rose. There were many other bits of absurdity too numerous to enumerate that exemplified the music as well as the story, which were greatly missed in the present version.

Max Panteleeff disclosed the same beautiful and well-trained voice which delighted in his last year's performances of the company, but the humor of the role eluded him. Thalia Sabaneeva, borrowed for the occasion from the Metropolitan, assumed the role of the Queen of Shemaka, giving a sincere and straightforward performance, though omitting the high notes in the Hymn to the Sun. Anna Meitschik, once a member of the Metropolitan, sang Amelka. The remaining roles were assumed by Gabriel Leonoff, Michail Schvetz and Boris Belostoszky. A word must be said for Lina Ostrowsky's beautiful singing of the Cock's difficult music. Eugene Plotnikoff conducted extremely well.

H.

An Excellent "Boris"

The second night's performance of the Russian Grand Opera, at Mecca Temple on March 29, was "Boris Godounoff," done with such spirit and feeling that not only the Russian portion of the large audience was stirred and responsive. All of the forces of the company seemed concentrated to present the beloved opera with fire and intensity. Such imperfections as there were (notably in the orchestra, which was often ragged, and offered some oc-

casional slow tempi under Alexander Aslanov) could be easily forgiven for the sake of this general spirit.

Max Panteleeff's portrayal of the unhappy Tsar was a moving one, visually interesting and vocally competent. Highest vocal honors, however, went to Ivan Ivantsoff, as Dimitri, a role which he sang superbly, made living and real for the first time in this reviewer's experience. Sidor Belarsky was a sonorous and dignified Pimenn. The antics of Varlaam and Missail were well carried out by Michail Schvetz and Josef Kallini.



Peter A. Juley & Son
Max Panteleeff as "Boris" in Moussorgsky's Opera Given Recently
by the Russian Opera Foundation

Capable portrayal of the other roles was given by Lina Ostrowsky as Xenia, Manya Macuchess as Feodor, Anna Lesskaya as Marina, Gabriel Leonoff as Shuisky, Helen Salvina as the Innkeeper and Boris Belostozky as the Simpleton. Smaller roles were filled by Stepan Kozakevitch, V. Deloff and L. Troitsky.

Special credit must be given to the chorus, which sang its music with vigor and expressiveness, and which acted convincingly.

"Khovantchina" Sung

In the production of Moussorgsky's "Khovantchina" on Wednesday evening, March 30, there was much to admire for Moussorgskites.

"Khovantchina" has some extraordinarily fine music in it, but it is not "Boris" by a long shot. Its story, too, is one more specifically calculated to appeal to those born within the confines of Russia. On this occasion Max Panteleeff was the best of the artists, singing and acting the "old believer" Dositheus remarkably well. The portrayer of Martha, Valia Valentynova, established a new tremolo record for mezzo-sopranos, so much so that at moments one thought Moussorgsky the father of polytonality. Gabriel Leonoff was good as Prince Andrea, Alexis Tcherkassky as Shaklovity, Michail Schvetz as Prince Ivan, Josef Kallini as the Scrivener. What the others did was of little worth, save the chorus, which



Courtesy of the Russian Gazette
Persian Dances as Presented by the Mordkin Ballet in Moussorgsky's "Khovantchina"

sang some of its music thrillingly, especially the men. Mr. Plotnikoff conducted with skill and got far more

smoothness from his orchestra than one expects from an organization that is not permanent.

CAMERON GIVES PREMIERE OF BAX WORK

Fourth Symphony Given Its First Hearing Anywhere by Coast Forces

SAN FRANCISCO, April 5.—The Municipal Concert Series of the San Francisco Symphony ended on March 16 in the Exposition Auditorium, with Basil Cameron conducting, and Renée Chemet, violinist, as soloist. The program was as follows:

Symphony No. 4.....	Arnold Bax
Symphonie Espagnole.....	Lalo
Miss Chemet	
Irish Rhapsody No. 1.....	Stanford
Excerpts from D Major Sonata.....	Handel
Tango.....	Albeniz
Dancing Doll.....	Poldini-Kreisler
La Vida Breve.....	de Falla
Miss Chemet	
Two Hungarian Dances.....	Brahms

The Bax Symphony, which had its world premiere on this occasion, is scored for organ and orchestra. It proved a work of much interest, beginning with a stimulating theme effectively voiced and ending with an allegro molto in barbaric mood which made brilliant use of the percussion section. The slow movement had an effective passage for violin and horn. The entire work was enjoyable and well played.

Glorious tone and erratic rhythm marked Miss Chemet's playing of the Lalo concerto and of the short numbers, in which she was accompanied by Anca Seidlova. After the concert the soloist was guest of honor at a supper given by the Women's Auxiliary of the Musicians' Club.

Regular Symphony Series Concluded

The symphony concluded the regular series of its twenty-first season with the programs of March 18 and 20 in the Tivoli Theatre. Basil Cameron conducted. Paul Kochanski was soloist, offering a group of short numbers with piano in addition to the Bach A Minor Concerto, played with the orchestra. The symphonic program began with Dukas's "Peri" and concluded with Beethoven's Fifth Symphony, in which

Basil Cameron demonstrated his profound musicianship.

He was the recipient of a laurel wreath from the Musical Association and a tusch from the orchestra.

The demonstration was well deserved, for Mr. Cameron's musicianship has triumphed over the greatest odds, financial and otherwise, ever confronted by a conductor of the San Francisco Symphony. A very large portion of the city's concert public hopes that Mr. Cameron may return again as conductor of our symphonic forces. The "Save Your Symphony" campaign brought in about \$114,000, much of which was, however, in pledges rather than cash, the financial condition of the orchestra still remaining a difficult one.

The tenth pair of symphony concerts brought Madeleine Monnier as soloist in a program which included Arnold Bax's "Tintagel," Bloch's "Schelomo" and the "Eroica" Symphony of Beethoven. The Bax Tone Poem, new to this city, won generous approval by virtue of its atmospheric mood, dynamic contrasts and brilliant climax, all of which were duly emphasized in Basil Cameron's reading.

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PARIS OPERA FACES SERIOUS CRISIS

May Close Doors Unless Additional Subsidy Is Forthcoming

PARIS, March 25.—The critical situation of subventioned opera in Paris has been thrown into salient relief by the resignation of Jacques Rouché, for fifteen years director of the Opéra, who declares that it is impossible to continue his administration under the existing conditions. M. Rouché's action, following upon the resignation a few months ago, for similar motives, of Georges Ricou, one of the directors of the Opéra-Comique, has had a tremendous repercussion in French musical and theatrical circles.

The whole theatrical industry of Paris has in fact reached a stage of acute crisis, and the Association of Directors has decided to close all the theatres on March 29 as a protest against what is considered an unjust burden of taxation.

When the news of M. Rouché's resignation, which takes effect at the end of the month, became known, it was feared that the Opéra might be obliged to close its doors. It was declared in official circles, however, that the Government would take the necessary steps to forestall such an eventuality.

Annual Deficit Excessive

The retiring director has taken advantage of the clause in his contract which gives him the right to retire if his budget shows a deficit of 300,000 francs or more. Statistics show that since 1916 the total deficit at the Opéra has exceeded 18,000,000 francs; so it appears that M. Rouché is well within his rights. Furthermore, since it is M. Rouché himself who has made good this deficit out of his own pocket, one



Jacques Rouché, Who Recently Resigned as Director of the Paris Opéra After Fifteen Years

can scarcely blame him for finding that the burden of administration begins to weigh too heavily upon his shoulders, especially in view of the fact that the Opéra has lately been running with a monthly deficit of 265,000 francs.

M. Rouché declared that it would require an annual subsidy of 12,000,000 francs (\$480,000) to place the Opéra on an up-to-date efficient basis and to keep it running with a balanced budget. The present subsidy amounts to about 6,000,000 francs.

It is not known just how the Government intends to handle the situation, but it seems that matters have reached a point where the issue can no longer be evaded. GILBERT CHASE

NATIVE WORKS TO HAVE PREMIERES AT FESTIVAL

Composers to Attend Performances of Their Chamber Music at Yaddo

Several new works, especially written for the occasion, will be given their premieres at the first Festival of Contemporary American Music, to be held at Yaddo, Saratoga Springs, N. Y., from April 29 to May 4. The three concerts, to be held on Saturday morning and evening and Sunday afternoon, are arranged to present a cross-section of modern American chamber music. For these concerts several hundred invitations are being issued.

On Sunday morning, May 1, there will be a conference between critics and composers. The remaining days of the festival will be devoted to conferences held by composers, who will be present as guests of Yaddo. Among these will be Werner Josten, professor of music at Smith College, and Richard Donovan, professor of music at Yale.

Composers whose works will be heard include George Antheil, Russell Bennett, Nicolai Berezowsky, Marc Blitzstein, Henry Brant, Carlos Chavez, Israel Citkowitz, Aaron Copland, Vivian Fine, Louis Gruenberg, Roy Harris, Charles Ives, Oscar Levant, Walter Piston, Wallingford Riegger, Roger Sessions and Virgil Thomson.

Performers who will appear in the concert programs include Mina Hager, mezzo-soprano; Ada MacLeish, soprano; Jesus Maria Sanroma and John Kirkpatrick, pianists; Georges Laurent, flutist; the newly formed League of Composers' Quartet; and the composer-

pianists, George Antheil, Aaron Copland, Vivian Fine and Oscar Levant.

Yaddo, the country estate of the late Mr. and Mrs. Spencer Trask, was founded by them to aid the creative arts. Each year, from spring to fall, it entertains a limited number of workers in prose and poetry, in composition, painting and sculpture, and allied arts.

Gena Branscombe's Works Widely Heard

Gena Branscombe's choral march for women's voices, "Into the Light" was sung in the Fine Arts Pageant at Garden City, L. I., under the sponsorship of the New York Federation of Women's Clubs on Feb. 27, and was also presented a week later by the Good Citizen's League Chorus of Flushing, L. I., on their MacDowell Day program.

The same work had a performance on March 22, as the finale of the "Silver Symphony" Pageant at the Hotel Astor, New York. On the same day, Miss Branscombe conducted her "The Morning Wind" at the Astor, with a massed chorus of women's voices, sponsored by the State Federation.

Another work by this composer, "The Dancer of Fjaard," was sung by the La Grange, Ill., Women's Club Chorus on March 23, to orchestral accompaniment.

Miss Branscombe conducted the choral group of the A. W. A. on March 27 in an Easter pageant, including works of Palestrina and other composers, which she had scored for accompaniment of violin, viola, 'cello, trumpet, small organ and piano.

Pedrollo Opera Has Its World-Premiere at Scala

MILAN, March 30.—The world-premiere of Arrigo Pedrollo's opera in one act and three scenes, "Primavera Fiorentina" ("Florentine Spring") was given at La Scala recently, under the baton of Ghione. The work, about forty-five minutes in duration, is rather slight both in its story and its music. The book, by Ghisalberti, tells a love episode of medieval Florence adapted from Boccaccio. The cast included Mmes. Oltrabella and Podenaita and Messrs. Ziliani and Ghirardini.

New Financial Basis Sought to Guarantee Opera at Metropolitan

(Continued from page 4)

deficits, or with actual profits which went into the reserve fund, it was no secret that the last two seasons have witnessed a dwindling income. This was slightly augmented by several weekly broadcasts of performances, begun last December, for each of which the company is reported to have received \$10,000.

The operating company enjoys free use of the building, owned by the thirty-five parterre boxholders who share the stock of the Metropolitan Opera & Real Estate Company. These stockholders contributed the company's capital of \$550,000 now depleted, and share in defraying the taxes on the property, each being assessed \$5,220 annually. The operating company is also permitted to rent the offices and studios in the building at a profit, which augments its income.

The opera, hitherto maintained as a highly exclusive corporation, now threatens so great a drain on the resources of its stockholders that they have become unwilling to continue supporting it. The change in the form of the producing corporation not only opens a way to a more democratic form of support by many contributors, but makes possible a general revision of the budget under new contracts.

Appeal by Gatti-Casazza

Mr. Gatti-Casazza's bulletin to the members of the organization indicated that a drastic revision of salary schedules was necessary in order to eliminate weekly losses on the productions, which were estimated to range from \$25,000 to \$45,000.

In his appeal, posted throughout the opera house, Mr. Gatti-Casazza said:

"To all members of the Metropolitan Opera Company:

"The prevailing depression seriously endangers the future of our institution. I must remind all my collaborators, without exception, that this danger imposes upon us all the duty to make every effort so that the institution may continue to live."

"To let it perish would be a shame!"

"In such a critical and decisive moment it would be petty and without a realization of this grave situation to raise questions of contracts and rights. When a house is on fire one does not send for lawyers or notaries."

"I believe that in the coming season the personnel should consider itself united as in a spirit of a co-operative organization in which every one works for the common good and with a compensation in relation to changed conditions."

"Since the personnel of the Metropolitan is composed of Americans and foreigners, I affirm that the former are obliged, out of patriotism and duty, to sacrifice themselves for the good of a great American institution where all or almost all of them began and continued their artistic careers; and the foreign-born artists are obliged, out of gratitude toward the institution where they found, and find, a long and faithful hospitality and generous rewards for their services."

"For myself, I state that I do not believe that I can do enough to liquidate my debt of gratitude to the Metropolitan. I offer to serve it in the coming season with necessary reductions of salary which circumstances require, and even without salary if this be necessary."

"GIULIO GATTI-CASAZZA."

The salary of the Metropolitan's general manager is reported to be approximately \$30,000 a year. His generous offer to forego all compensation next season set a precedent which, it is anticipated, will be followed by most of those who serve the institution.

It is believed that if the 500 members, including the various union personnel, would accede to his request, the company would be able to continue on a new basis. Optimism generally prevailed as to the final solution of the difficulties, even if the next season were to be somewhat curtailed and the repertoire restricted. Rumors of possible mergers with other opera organizations met with denials both in New York, and in Chicago and Philadelphia.

The members of the orchestra, who belong to the Associated Musicians of Greater New York, Local 802, hold contracts extending until next May. The stage hands, affiliated with Theatrical Protective Union No. 1, also have contracts extending till October. Both organizations were reported to be willing to discuss terms, but preferred to wait until renewal of these contracts came up for consideration.

Meanwhile the Metropolitan management has made no announcement of its program for next season, nor of the contemplated novelties.

On the other hand, the annual Brooklyn series by the company has been announced, as usual, by the local management sponsoring the series in that borough.

CIVIC MUSIC GROUPS EXPECT RECORD SEASON

Average Result of First Membership Campaign Shows Reported Gain of 7.1 Per Cent

Reports of Civic Music Week, which has been held in eleven cities during the past month indicate a considerable growth of popular interest in music and give promise of a brilliant concert season beginning next autumn, according to a recent statement issued by the Civic Concert Service, Inc.

Memphis, Tenn., and Jacksonville, Fla., each increased the memberships of their Civic Music Associations more than ten per cent. Two cities sustained slight decreases in membership on account of local financial difficulties, but the average result in the eleven cities was a gain of 7.1 per cent.

Included in the list are Erie, Pa.; Dayton, Akron, and Toledo, Ohio; Terre Haute, Ind.; Ironwood, Mich.; Danville and La Salle, Ill.; and Davenport, Iowa, in addition to Memphis and Jacksonville.

During the next few weeks, more than 200 other cities throughout the United States will also observe Civic Music Week. During this time local newspapers, civic, social, religious and business organizations will unite efforts to promote the interests of the Civic Music Association.

Each Civic Music Association represents an organized audience which selects the artists that are to appear on its course. All associations are founded on the Civic Music Plan originated eleven years ago by Dema E. Harshbarger, and are affiliated through the National Civic Music Association.

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merely to run away. We share Mr. Henderson's confidence that those in whose hands rests the immediate future of the Metropolitan are not the ones to take adversity lying down.

It can be taken for granted that the artists of the Metropolitan will be generous in their aid of emergency economies. General Manager Giulio Gatti-Casazza's offer to serve without salary, if necessary to keep the house open, cannot fail to stimulate the public-spirited among singers and others connected with the institution, who are more concerned with the continuation of opera than with the immediate effect on their incomes. If ways can be found of making readjustments with the various unions—even if these are only one-half as helpful as the concessions almost certain to be made by the artists—a temporary arrangement for opera in New York ought to be only a question of courage, persistence and good faith. An essential to success is that these concessions should be voluntary and made in the spirit of mutual confidence.

Artists who make material sacrifices to keep the opera going need to know at the outset that neither they nor their associates are cheapening themselves for the future. In situations such as this, there are always questions of contractual relations in which a too coldly legalistic view of the steps required to bring about a required adjustment can work incalculable injury to artists and to their careers. The Metropolitan may have to go through certain legal changes to arrive at a new basis for its future financing. Nothing in the entire situation is more important for that future than assurance that the obligations of present contracts, aside from those concessions the artists volunteer to make, will be carried out, whatever the changes of organization that may be decided upon.

The Metropolitan has a great name to uphold. In the long view of its place and its mission in the music of New York and of America, the steps which may be taken now are to be regarded not merely as a way out, but a preparation for a new era in opera-giving, sounder in its economics and perhaps of a broader popular appeal, but no whit lower in its artistic ideals and as eminently fair as the present regime has been in its dealings with artists.

The passing of the current emergency should find a new spirit of co-operation prevailing, not one in which grievances have accumulated on the side either of the backers or the performers. Mr. Gatti-Casazza, by putting salary reductions on the basis of voluntary curtailment, has done much to bring about a solution of the problem. The directorate must consider the artist as well as the public and the needs of the institution.

Personalities

In the Picturesque Courtyard of Jägermayer's in Linz, Austria, a Favorite Haunt of Schubert and Mozart, Guy Maier, Pianist, Pauses for Refreshment While on a Search for New Material for His Illustrated "Musical Journeys"

Juon—Celebrating the sixtieth birthday of Paul Juon, a program of his works was given in the concert hall of the Berlin Hochschule on March 6.

Flesch—With his recent appearance with the Concertgebouw in Amsterdam, at which he played the Brahms Concerto, Carl Flesch is said to have made his final appearance on the concert stage.

Heinroth—During the twenty-five years of his service as director of music in the Carnegie Technical Schools in Pittsburgh, Dr. Charles Heinroth has given nearly 2000 free organ recitals.

Cadman—The place of honor in a recent issue of *Musical Progress and Mail*, a British journal dealing with band and orchestral music, was recently given to "At Dawning" by Charles Wakefield Cadman.

Melchior—Assuming a new role, Lauritz Melchior, tenor of the Metropolitan, recently appeared as lecturer, addressing a class at New York University on "The Wagnerian Style."

Gatti-Casazza—One of the recent honors conferred upon Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, was the Czechoslovakian Order of the White Lion.

Sauer—A recent appointment by the Austrian government is that of the veteran pianist, Emil von Sauer, as Director of Musical Instruction at the National Academy.

Guilford—Following the example of Frances Alda, former soprano of the Metropolitan who is appearing in vaudeville, Nanette Guilford, now a member of the Metropolitan's forces, has also been heard in the "continuous."

McCormack—Following his appearance at a benefit concert in New York, John McCormack plans to sail for Europe, going directly to Rome, where he will be on duty for a week as Private Chamberlain to His Holiness Pope Pius XI.

Fokine—An invitation has been extended to Mikhail Fokine by the Soviet government to return to Russia to supervise the ballets at the Moscow Opera House. Mr. Fokine is said to have replied that he would accept with pleasure.

Papini—The libretto of an opera based upon Shakespeare's "King Lear" has been written by Giovanni Papini, whose "Life of Christ" achieved world-wide popularity several years ago. The music is by Vito Frazzi and the work will probably be produced at La Scala during the next season.

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What They Read Twenty Years Ago

in MUSICAL AMERICA for April, 1912

The Disease Is Catching
One of Germany's musical troubles for some time past has been a plethora of pianists.

~~1912~~

The Loss Was Ours!
(Headline) NIKISCH SORRY HE LEFT US. Great Mistake of His Life, says Conductor.

~~1912~~

What About 1923?
We'll never hear De Pachmann again! The pianist makes his last appearance for all time in New York.

~~1912~~

Well, Ain't That About What It Amounts To?

Speaking of translations, here is the very latest: A music publisher's version of "La Valse d'Amour" is "One Waltz More."

~~1912~~

Oh, Yeah?

There just comes the news of a Gustav Mahler Fund created by friends and admirers, "in profound gratitude for the enrichment of our lives by the works and deeds of Gustav Mahler."

~~1912~~

Many a True Word Spoken in Jest
"If you make a mistake, lay it to the accompanist! What are you paying him for, anyway?"

~~1912~~

What Becomes of Them?
Every few weeks someone is discovered, some clerk or waiter or coal-heaver, with a voice "as fine as Caruso's." In most cases it would be just as well if it were never detected.

~~1912~~

Well! Well!

A. W. Sherman, inventor of a system of sending telephone messages by wireless, has succeeded in transmitting musical notes and chords from a wireless station on land to ships at sea and from one ship to another.

~~1912~~



Arthur Nikisch, Twenty Years Ago, Was Touring the United States as Conductor of the London Symphony. MUSICAL AMERICA'S Critic Reported "A Tidal Wave of Enthusiasm" When Nikisch Played Tchaikovsky's "Pathetic" Symphony in Carnegie Hall

Cap and Bells

A Reserved Place

THE composer Bruckner, whose favorite food was well known to be roast duck, was once invited to dine with the Austrian Emperor. The menu proceeded through many elaborate courses, but there was no sign of this fowl until just before the dessert, when a bevy of flunkies carried in a huge and very beautifully browned one.

"Herr Kapellmeister," said the Emperor, who was fond of his joke, "Would you perhaps still care for some of this fine bird?"

Contrary to expectation, the rueful face of the musician brightened.

"Ah, Your Majesty," he said, "when the Cathedral of St. Stephen is filled to the last place, they always find a seat for the Emperor!"

More Embarrassing Moments

WE have heard of dynamic pianists before now, but none of them had quite so potent a fortissimo as the young gentleman described in a recent dispatch, who found himself in the following awful predicament:

"In the midst of the thunderous finale of an Oriental Fantasy for piano, played by Mr. X—, the loud pedal rod fell off the instrument, and he was forced to conclude this interesting composition with nothing more than the natural forte of the piano for the climax."

"This handicap might have daunted a more seasoned player of the pianoforte, but young Mr. X— finished the piece with no little skill. To prove that the mere loss of a pedal meant nothing to him, he returned to play a characteristic novelty entitled 'I Danced with a Mosquito!'"

We especially admire Mr. X—'s presence of mind in finding a composition so well adapted to this dire dilemma!

Economy Measure

AN army officer, assigned to a post which boasted an orchestra, one day issued the following astounding order:

"Since there are only three double-bass players in the outfit, the part for the fourth double-bass will be assigned to the second violins."

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NATIONAL SYMPHONY CONCLUDES SERIES

Next Season Assured with Kindler Again as Conductor

WASHINGTON, April 5.—The National Symphony Orchestra closed its auspicious first season on the afternoon of March 17, before a large audience in Constitution Hall, under the local management of Mrs. Katie Wilson-Greene. The program included the Handel-Dettingen "Te Deum" for solo, semi-chorus, chorus and orchestra; the Vorspiel and "Liebestod" from "Tristan und Isolde" of Wagner, and the Ravel "Bolero." In the first-named work, Leonard Davis was the baritone soloist; the incidental trios were sung by the Madrigal solo group, while the Washington Choral Festival Association, which had been rehearsed under the able direction of Louis Potter, formed the chorus. The performance, as a whole, was smooth.

Mr. Kindler was enthusiastically extolled by Walter Bruce Howe, chairman of the executive committee of the orchestra, who announced that some \$30,000 from this present season's guarantee fund had been placed in the bank toward next year's expenses. He said that the second season was assured for the orchestra, with Mr. Kindler again as its conductor. The latter received a rising vote of appreciation from the audience, and a brief-case was presented to him by the players.

Vocal Ensemble in Concert

The Soloist Ensemble, Otto Torney Simon, conductor, with Robert Ruck-



Hans Kindler, to Conduct the National Symphony Orchestra Again Next Season

man at the piano, gave an invitation concert at the Institute of Musical Art on the evening of March 16. The members of the ensemble were Frances van den Bogert, Rose Bright, Eva Janet Bright, Lillian Brousseau, Emily Coville, Grace Gaumnitz, Margaret Giligan, Edna Marie Jones, Lucy Greene Lynch, Jean Ethel Munn, Ida Willis Seaton, and Mary R. Turner. The program included the "Twenty-third Psalm" of Schubert, excerpts from "Salammbo" by Moussorgsky; and "Ragdiana" by Dargomitsky, a group of Shakespeare songs by Macfarren, Barratt and Calcott; and "Psalm 150" by César Franck.

Many student recitals and Easter music programs in the churches are being given here this month.

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COLUMBUS FORCES GIVE NATIVE WORKS

Local Composers Featured —Cleveland Orchestra Appears

COLUMBUS, April 5.—Earl Hopkins, introduced compositions by two local musicians at the concert of the Columbus Symphony on March 13. "Rhapsody Heroic" by Robert Myers and "The Crisis of 1914-1918" by Otto Zimpfer received performances. Critics commended the musical ideas of the former and the craftsmanship of the latter work. Ellis Hopkins Selby sang excerpts from "Lohengrin," and works by Grieg and Poldowski with fine effect. Caroline Thomas Harnsberger, Chicago violinist, was encored after her musicianly playing of Vieuxtemps' "Fantasie Caprice."

A first Columbus hearing of Richard Strauss's "Don Quixote" was featured at the March concert of the Cleveland Orchestra in Memorial Hall. Nikolai Sokoloff prefaced the performance with some illuminating remarks concerning his feeling toward the work. Victor de Gomez, 'cello and Carlton Cooley, viola, boldly delineated the solo parts.

Grétry's dances from "Cephale et Procris" opened this program and marked a high degree of achievement for Mr. Sokoloff in the matter of delicacy of nuance and exquisite balance of tone. Other numbers were the Introduction to Moussorgsky's "Khovantchina," the "Swan of Tuonela" by Sibelius, a Tchaikovsky Waltz, and the March from "Coq d'Or" by Rimsky-Korsakoff. This concert was the fourth of the Symphony Club's series.

Rosa Ponselle Hailed

Rosa Ponselle surpassed herself at her sixth local appearance in Memorial Hall on March 16. The soprano was in perfect voice and spirits, and was required by a large audience to add seven encores to the printed program.

This was the sixth concert on the Women's Music Club series. Announcement was made by the president, Mrs. William C. Graham, of next year's series which will present Lily Pons, Ossip Gabrilowitsch, Lotte Lehmann, Tito Schipa, the two Schubert Memorial artists, Muriel Kerr, and Sadah Shuchari, and the Minneapolis Symphony Orchestra with Eugene Ormandy conducting.

On March 16 the student orchestra at Ohio State University, under Eugene Weigel's baton, played to a capacity audience in the Campus Armory, the overture to Schubert's "Devil's Pleasure Castle" and his fourth Symphony, as well as Saint-Saëns's "Danse Macabre." The two last movements from Brahms's second piano quartet served as a contrast to the orchestral program and were played by Dorothy Garver, piano, William Steinhauer, violin, Kathryn Wells viola, and David Morgenstern, 'cello.

A feature of the March matinee of the Women's Music Club in Elks' Hall was a performance of Poulenc's "Rapsodie Nègre," for strings, piano, voice, flute and clarinet, conducted by Marguerite Heer Andrews at the piano.

Recitalists Presented

At the monthly concert of the Saturday Club in the Gallery of Fine Arts on March 12 the outstanding performances were Grieg's third violin and piano sonata played by Mabel Dunn Hopkins and Frances Beall, and "In a Persian Garden" sung by Dorothy

Humphreys, Lenore Huber, Ray Humphreys and Leroy Johnson.

Allan Schirmer, head of the voice departments at the Morrey School here and at the Denison University Conservatory of Music in Granville won the recent tenth annual state contest with the Denison Male Glee Club.

Harm Harms, executive secretary of Capital University Conservatory of Music announced the engagement of the Don Cossacks, the Barrère Little Symphony, and Harold Bauer for next season. A children's opera sung by artists from Cincinnati, and a concert by the school's Chapel Choir, conducted by Ellis Snyder, will complete the series.

ROSWITHA C. SMITH

HAGEMAN OPERA HAS HEARING IN MÜNSTER

"Tragedy in Arezzo" Has Success in Its First Performance in West Germany

MÜNSTER, WESTPHALIA, March 30.—The opera "Tragedy in Arezzo" by the American composer, Richard Hageman, had its first local hearing in the Municipal Theatre on March 4. The occasion brought remarkable ovations for the conductor, participants and the composer, who was present.

The work, which recently had its world-premiere in Freiburg, repeated here its original success. The dramatic nature of the libretto and the theatrical skill with which the composer shaped his score were responsible for one of the outstanding sensations of recent operatic life in this country.

The opera was conducted capably by Anton Deutsch. The stage direction, under Richards-Ruzicka, would have benefited by more rehearsals. The ballet in the carnival scene was also lacking in originality, as designed by Fritz Böttger. The scenic settings of Max Fritzsche were strikingly suggestive of the sombre atmosphere of the tragedy.

The cast included Zora Bihoy, who showed warmth of voice and dramatic power as Pompilia; Harry Schürmann as Caponsacchi and Hans Heinicke as Guido.

NEW HAVEN, April 5.—Georges Enesco, violinist, appeared in recital at Sprague Memorial Hall recently, under the auspices of the Yale University school of music.

J. F. K., Jr.

The Little Ghosts

(E to F Sharp)

(Poem by Thomas S. Jones, Jr.)

I Strove with None

(D to A)

(Poem by Walter Savage Landor)

SWANS

(B Nat. to F Sharp)

(Poem by Sara Teasdale)

JOY

(D Sharp to G)

(Poem by Sara Teasdale)

By GEORGE DYER

♦

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Concerts Wane as End of Season Approaches

Usual Slowing-Up Occurs After Easter Holidays—Ponselle Creates Profound Impression in Recital—McCormack Draws Customary Throng for Fine Song Program — Iturbi and Max Rosen Both Give Recitals of Interest

ABOUT the end of March a decrescendo invariably occurs in the concert world. This year it was less marked than usual, but none the less, there have been important musical events. Various chamber music organizations were heard and Horowitz, Milstein and Piatigorsky were heard in their first ensemble concert. The League of Composers gave a program of novelties with Ernst Toch making his New York debut. Variety was noticeable everywhere not only in the type of concerts but in the programs as well.

Rachel Morton's Recital

Rachel Morton, soprano, who has been heard in opera in England, and has appeared here before as soloist with orchestra, gave a recital in the Town Hall on the afternoon of March 20.

The program was taxing, including the "Abscheulicher" aria from Beethoven's "Fidelio," an excerpt from Handel's "Tolomeo," Bach's "Komm, süsser Tod," German lieder by Brahms, Wolff, Marx, Schumann and Strauss, French works by Saint-Saëns, Hué and



Max Rosen Again Displayed His Highly Developed Technique and Fine Tone in a Well-Chosen Recital Program

Missa, and an English group by Morales, Dudley, Turner-Salter and Taylor.

Mme. Morton sang with grace and charm, and often with a sweep of phrase which suggested the grand manner. The singer revealed excellent taste and mature conception of the music which she sang. Her enunciation throughout was excellent. Kurt Ruhreiszt was a most capable accompanist.

M.

Max Rosen Plays

Familiar to the New York public for some years as a younger member of the Auer clan, Max Rosen gave another Carnegie Hall recital on the afternoon of March 20. Mr. Rosen played several of the most formidable works in the violin literature. The Bach Chaconne and the Vitali Chaconne were projected with rich and sonorous tone, despite some flatness of intonation, but not in every instance with the greatest perfection of technical detail.

As usual, Mr. Rosen followed the Auer tradition of dexterity in fingering and lavish use of vibrato.

In the Paganini Concerto in D Major, the bravura passages seemed to give him some trouble, and he ceased playing to retune his instrument before the cadenza. The program also included Auer's Tarantelle de Concert and transcription of Schumann's "Nussbaum," Gustav Saenger's "Intermezzo Scherzo," Wladigeroff's Valse Romantique and Arthur Hartmann's transcription of Rimsky's "Flight of the Bumblebee." Richard Wilens was the accompanist.

M.

London Singers' Farewell

John Goss and the quartet known as the London Singers gave another program in the Booth Theatre on the evening of March 20, their scheduled farewell of the season. The informal character of the evening, so often flavored with the salt sea shanties which this group has made so popular, sent the audience away in a rollicking mood. There were other moments of lyric charm, notably in some Purcell songs, German folk-songs arranged by Brahms and three Norwegian folk-songs by Grieg.

Mr. Goss was hampered by a cold, which depreciated his lyrical efforts, but lent gusto to the rougher sea songs. The quartet, which comprises Frank Hart, A. W. Whitehead, S. Taylor Harris and Gavin Gordon, the last also acting as accompanist, sang their music with excellent diction.

Toska Tolces, Pianist

Toska Tolces, pianist, who has been heard not infrequently in New York, appeared in the Town Hall on the evening of March 20, giving a program that began with Beethoven's Sonata Op. 109, and ended with the Schumann Phantasie, Op. 17. In between there were



Mishkin Studio
Rachel Morton Won Approval of a Large Audience in a Recent Town Hall Recital

pieces by Couperin, Franck, Chopin and others.

Miss Tolces did some excellent playing and some that was not quite so good. Couperin's "Maillotons" was cleverly presented, as were a couple of dances by Gärtner-Friedman. There was an audience of size, which was well disposed to the player.

J.

Ponselle in Town Hall Series

The fifth recital in the Town Hall endowment fund series was given by Rosa Ponselle on the evening of March 21, before a crowded hall. The Metropolitan Opera soprano was in superb voice and received vociferous applause and many flowers. The program included an aria, "O Divina Afrodite," from Romano Romani's opera "Fedra," in which Miss Ponselle sang at Covent Garden last spring. The composer was at the piano for the work, which was written

with a skill bespeaking considerable knowledge of operatic tradition. Other arias were the brilliant "Bel Raggio" from Rossini's "Semiramide," to which the soprano gave beautiful tone and encompassed the taxing coloratura with much spirit. The "Song of the Lute" from Korngold's "Dead City" was one of the most beguiling numbers of the evening.

Notable interpretations were given to Veracini's Pastoreale and Widor's "Contemplation." Three German lieder, Wagner's "Träume," Brahms's "Vergleichliches Ständchen" and Schubert's "Erlkönig" were excursions out of the noted singer's wonted paths, but, on the whole, were creditably sung. Several lighter encore numbers were added.

Stuart Ross, the excellent accompanist, also played two solo numbers. M.

Iturbi in Seasonal Farewell

Giving his final New York recital this season, José Iturbi delighted a huge audience in Carnegie Hall on the evening of March 22, with some playing of a superlative order. The audience overflowed upon the platform, half the proceeds having been announced in advance to be donated by the artist to the Musicians' Emergency Aid Fund.

The Bach Chromatic Fantasy and Fugue were played with a remarkable poetic quality, great clarity and polish. The Schumann Phantasie, Op. 17, had a beautifully lyrical performance, if its introspective qualities were not always completely realized. Shouts mingled with the applause after the playing.

The Chopin Sonata in B Minor was played with an excessive use of rubato, and the pianist's innate distaste for sentimental display made his reading lack somewhat in fervency. The tonal qualities of the performance were, however, outstanding.

Liszt's "Jeux d'eau à la Villa d'Este" and "Campanella" completed the printed list, but many encores were added.

M.

Kerby and Niles in Folk Recital

Marion Kerby and John J. Niles appeared in one of their characteristic recitals in the American Women's Association Auditorium on March 21. A large audience applauded vigorously throughout a program of Kentucky mountain songs, Negro "Exaltations," street, field, and jail-house cries, and American nursery rhymes.

Both artists showed a fine understanding of the humor and pathos of the quaint expressions of folk-life that they interpreted. Especially effective were the "songs of the gamblin' man."

(Continued on page 30)

Of outstanding interest to chorus directors

THE A CAPPELLA CHORUS

compiled and edited by

Griffith J. Jones and Max T. Krone

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BALTIMORE HEARS MODERNIST WORKS

Philadelphia Ensemble and Barth Give Contemporary Music

BALTIMORE, April 5.—The Philadelphia Musical Fund Ensemble, Boris Koutzen, Stanislav Dabrowski, Maurice Kaplan and Stephen Deak, gave the sixth concert of the Bach Club series in Cadoa Hall on March 13, presenting an evening of modern music which gave the audience much to ponder over. The program included works by Schönberg and Anton von Webern.

The concluding program of the same week introduced Hans Barth, whose experiments in the use of the quarter-tone and three-quarter-tone scales, as disclosed in his compositions, proved very interesting. These disclosures evidently gave the audience new sensations of sound, for the applause indicated approval, and the keen interest proved an open mind on the part of the listeners.

Yasha Yushny's Russian revue, "The Blue Bird," presented at the Lyric Theatre on March 14, under the local auspices of Katie Wilson-Greene, proved delightfully entertaining. This concert management also offered the program sung by Rosa Ponselle on March 18. This richly endowed singer had as her assistant Stuart Ross who aided her in glowing interpretations.

On March 15 at Cadoa Hall, Elizabeth Oppenheim, pianist, made her professional debut with a program which she played with a comprehensive grasp of musical values. A brilliant technical equipment and a spirited manner of presentation won immediate attention.

Mischa Elman, violinist, with Carroll Hollister at the piano, played a program of familiar violin music with sweeping assurance at the Lyric on March 16.

The series of Friday afternoon recitals at the Peabody Conservatory of Music closed on March 18 with the program presented by Sadah Shuchari, violinist. Harry Anik was the accompanist.

The Baltimore Music Club, Mrs. Martin W. Garrett, president, gave a program of music for pianos, strings and voices. Flora Gorfine and Lubov Breit as a pianistic team and Cora Kemper and Selma Tiefenbrun, as another such combination, played with musical appreciation and nicely balanced individuality. Abram Moses conducted effectively a group of eight singers, consisting of Emma Baum, Mrs. George Bolek, Mrs. Guy Hunner, Mrs. Frank Krumm, Mrs. Albert Kuper, Elma Reitz, Mrs. John Rowe and Hilda Zettler. These singers interpreted the Brahms "Liebeslieder," to which the accompaniment was supplied by Elizabeth R. Davis and Margarie Mass Thomas, pianists. Katherine E. Lucke was heard in her own "Chocorua Suite" as pianist, assisted by Victor Just, flute, Morris Dubin, violin, and Charles Cohen, 'cellist.

John Osbourne, conductor of the choir at the Church of the Nativity, gave two special music services on March 13 and 21. The choir was augmented by a solo quartet consisting of Ruth Sauerwein, Eleanor R. Tax, Edward Jendrek and Richard Bond. Dubois's setting of the "Seven Last Words of Christ" and Rossini's "Stabat Mater" were the works produced.

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Three compositions by composers of the COS COB PRESS, INC., were performed by Leopold Stokowski in Philadelphia on April 1st and 2nd.

Louis Bailly Applauded as Leader in New York Event of Curtis Forces



Louis Bailly, Head of the Curtis Institute Viola Department, Who Recently Made His First New York Appearance as Conductor

Louis Bailly, the distinguished viola player, who is the head of the department of viola at the Curtis Institute, has been heard also as a conductor in Philadelphia, but never appeared before a New York public in that capacity until recently. This occasion was the recent concert of the Curtis Institute Orchestra and Chorus in Carnegie Hall, when Mr. Bailly led the Fauré Requiem with much success, as given by student artists from the school.

BALTIMORE CHORUS GROUP HEARD IN NATIVE WORKS

Grachur Glee Club, Under the Baton of Franz Bornshein, Appears in Its Annual Concert

BALTIMORE, April 5.—The Grachur Glee Club, Franz Bornshein, conductor, gave its annual concert at Maryland Casualty Auditorium on March 17 before a very large audience. The singers showed the result of careful preparation, and each number of the diversified program disclosed precision, good shading and clear enunciation.

The conductor was represented as composer, his setting of Nancy Byrd Turner's "Mo' Rain, Mo' Res'" receiving its first Baltimore performance. Lily Strickland's "Southern Moon," transcribed for male chorus by Mr. Bornshein made a pleasing impression and had to be repeated.

Gustav Klemm, Baltimore composer, was featured on this program with his songs "Soft Are Your Arms" and "Caprice," which were sung by John Wilbourn, tenor. Helen Stokes, soprano, gave a fine interpretation of Puccini's "Vissi D'Arte" and a group of songs, completing the program with a presentation of Victor Herbert's "Italian Street Song" to which the glee club gave a rousing accompaniment. Dr. Norman B. Cole, J. Donald Rubie and Virginia Castelle were the accompanists. Brooks B. O'Neill, Andrew Hamilton, William Apsley and Frederick Scheuerman, contributed several vocal quartets, and the Cecilian Trio, Josephine Beasley, pianist, Edith Rogers, violinist and Arnold Kvam, 'cellist, gave pleasure with their spirited interpretations.

A. D.

BALTIMORE FORCES GIVE NEW CONCERTO

Thatcher Work Has Its Premiere — Chorus Assists Orchestra

BALTIMORE, April 5.—The Baltimore Symphony, George Siemann, conductor, presented its closing program of the current season on March 20 in the Lyric Theatre. As in the past, the municipal orchestra emphasized the work of local composers.

The program began with an arrangement of the C Minor Prelude and Fugue of Bach, the orchestration of which has been made by Edgar T. Paul. The sonority of the Bach composition was skillfully maintained in the scoring, with careful treatment of tonal details.

The second number was a memorial tribute to the late Harold Randolph, former director of the Peabody Conservatory of Music, a manuscript Dirge written by Mary Howe, of Washington. This score contains effective melodic writing for the strings.

Howard R. Thatcher, member of the faculty of the Peabody Conservatory of Music, conducted his manuscript Violin Concerto, in its first public hearing. Barbara Lull, the soloist, showed agile technique and clarity of expression, and read the new work with authority. The orchestra responded alertly to the demands of the composer. The result was a highly interesting performance of a work that is skillfully written for the solo instrument and has a well-designed orchestral background. Its three movements follow the form of classic models.

As another instance of the co-operation of local musical forces, the program afforded opportunity of hearing the Baltimore & Ohio Glee Club with the orchestra in excerpts from the Wagner operas. The Grail music from "Parsifal"; the Pilgrim's Chorus from "Tannhäuser" and the finale from "Meistersinger" gave this large men's chorus its chance to show well-balanced tone and routined performance.

In thus closing the series the conductor, George Siemann, ably demonstrated that the orchestra, as a vehicle of expression, is gaining elasticity of playing and fervency of style. F. C. B.



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Westminster Choir School to Hold Summer Sessions in East and West

ITHACA, N. Y., April 5.—The Westminster Choir School, affiliated with Ithaca College, will hold two summer sessions this season—one in the eastern and one in the western part of the country. From July 5 to 22, the Pacific Coast summer session will be held in Santa Monica, Cal. From Aug. 16 to Sept. 2, the eastern session will take



Dr. John Finley Williamson, Director of the Westminster Choir School and Conductor of the Westminster Choir

place at Silver Bay, on Lake George, New York. Both will be under the personal direction of John Finley Williamson, director of the school.

The Santa Monica series will be given in the First Presbyterian Church of that city. At Silver Lake the choir school has a main building and auditorium suitable for concerts. Both sites are ideal for summer study.

The regular course for both sessions

includes vocal, conducting and model choir classes, given by Dr. Williamson. Classes in interpretation through the speaking voice and educational dramatics will be given by Rhea Williamson. The vocal classes will stress the methods of overcoming difficulties for those who desire to teach voice, particularly as applied to choral singing. The conducting classes will include lectures and demonstrations on all phases of choral work, with the students themselves conducting the class. Dr. Williamson will discuss repertoire; junior, school and adult choral work; psychology of church music; and choral interpretation and vocal technique as an aid to a cappella singing. The model choir class will include demonstrations by Dr. Williamson of the methods of training a cappella choirs, using the class as a chorus. In this course twelve or more works will be prepared and publicly presented.

Advanced classes will also be provided, the membership limited to graduates and former students of the Westminster Choir Schools and those who have attended one or more summer school sessions of this institution. Private instruction will also be given by Dr. Williamson and Lo Rean Hodapp.

James Melton to Make New York Recital Debut

James Melton, tenor of the popular Revelers Quartet of radio and concert fame, will make his New York recital debut in the Town Hall on Friday evening, April 22, with Frank La Forge at the piano. Mr. Melton, a pupil of Gaetano De Luca, has been coaching with Mr. La Forge for this program, which will include arias of Handel, Haydn and Massenet, French songs, Franz and Strauss lieder, and songs by Rachmaninoff, Carnevali, Watts and La Forge.

MOZART FESTIVAL HAILED IN GENEVA

Artists from Germany and Austria Give Operas During Conference

GENEVA, April 1.—A Mozart opera festival was organized here by the Association des Interêts de Genève during the disarmament conferences. Leading artists from the Berlin Opera and from other German and Austrian theatres were engaged through the State Theatrical Agency in Berlin, directed by André Mertens and Erich Simon. The series was a brilliant success, both artistically and in the cordiality of its reception.

The series, presented at the Grand Théâtre, was opened on Feb. 15 with a performance of "Enlèvement au Séraï," under the brilliant baton of Franz von Hoesslin. Especially fine impressions were made by Marguerite Perras as a beautiful-voiced Constanza; Julius Patzak, a vocally magnificent Belmonte; Lotte Schoene, a charming Blondine, and Berthold Sterneck as Osmin. Pedrillo was sung by Albert Peters, who replaced Karl Jöken, indisposed. Josef Horn sang the small part of the Pasha. The stage direction of Otto Krauss was excellent, and the scenery charming and original.

The performance of "Cosi Fan Tutte" under the same conductor, on Feb. 17,

was a charmingly intimate one. Especially admired was the exactness of the conducting, which gave to all the inimitable details of this score their proper value. Käthe Heidersbach was a Flürdiligi of the grand style. Else Schulz substituted in the role of Dorabella for an indisposed artist. Heinrich Bäthammer as Guillaume phrased his music with fine skill and acted with debonair ease. Patzak as Fernando and Sterneck as Alfonso again gave evidence of their outstanding artistry. Mme. Schoene sang and acted with charming virtuosity as the maid, Despina.

A Brilliant "Figaro"

The final performance was "Noches de Figaro," on Feb. 19, presented with Hoesslin again as a highly competent conductor. A brilliant cast was provided, one which showed especial skill in ensemble work. Mme. Schoene was a delightful Susanna, Mme. Heidersbach a dignified Countess, Constance Nettelbaum a sprightly Cherubino, Rehberger a Figaro of fine vocal resource, and Gerhard Hüsch, a Count whose voice was of magnificent quality. Other roles were sung by Mmes. Russart and Fischer, and Messrs. Peters, Horn and Glasa. The stage action of the work was very cleverly carried out, and the beautiful airs were sung with memorable effect.



Yvette Le Bray

Dramatic Mezzo-Soprano

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Song Portraits

Press Comments from her New York Recital, March 27, 1932.

"With peculiar delicacy and with a voice like a muted violin, Yvette Le Bray presented her Song Portraits. Her voice is warm and has considerable character and is singularly expressive."—*The New York Evening Post*, March 28.

"Yvette Le Bray has a beautiful voice. She sang the 'Je Vois Dieu' air from 'Thais' with rich tone and appropriate expressiveness. The entertainment artistically was worthy of general praise."—*The Sun*, March 28.

"Miss Le Bray's voice was projected with stability and her conceptions revealed both understanding and emotional warmth."—*The Herald Tribune*, March 28.

"Yvette Le Bray delighted a large audience."—*The New York World-Telegram*, March 28.

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HADLEY RESIGNS ORCHESTRA BATON

Conducts Final Concert
with the Manhattan
Symphony

Dr. Henry Hadley announced on March 24 his resignation as conductor of the Manhattan Symphony Orchestra, which became effective after the last concert of the season on April 3.

The resignation of Dr. Hadley was received with regret by the executive committee of the orchestra. According to an announcement made by the management, there will be ten Sunday evening subscription concerts next season at the Waldorf-Astoria on the following dates: Oct. 30, Nov. 20, Dec. 4, Jan. 8 and 22, Feb. 5 and 19, March 5 and 19, and April 2. The conductor for these concerts will be announced later.

The executive offices of the society will be as heretofore, at 119 West 57th Street. Charles K. Davis continues as secretary-manager.

The policies of performing American compositions and providing opportunities for young artists to appear in public will be continued, and arrangements have already been made with soloists, who will appear next season.

Dr. Hadley has served for three seasons as conductor of this cooperative ensemble, during which time some thirty concerts have been given. During the first year these took place in Mecca Auditorium, last year in that auditorium and Carnegie Hall with an additional series in St. George's Church on Stuyvesant Square; and this winter the orchestra has given a series, in the ballroom of the new Waldorf-Astoria. Thirty American composers have been represented in the Manhat-



Dr. Henry Hadley, American Composer and Conductor

tan Orchestra's programs with new works produced in the three years of Dr. Hadley's incumbency.

Conductor Makes Statement

In his letter to the executive committee, Dr. Hadley said:

"Having given three years of devotion and energy to the musical direction and also the financing of the Manhattan Symphony Orchestra, and having succeeded for three seasons, in spite of the stress of the times, I feel that under present conditions the future of the orchestra is too uncertain to warrant further expenditures of time and effort on my part.

"The demands of my private work do not permit me to devote the time necessary to finance and direct the organization any longer. Therefore, I must reluctantly step aside after the last concert on April 3."

Before engaging in the present venture, Dr. Hadley conducted the Seattle Symphony Orchestra in 1909 and the San Francisco Symphony from 1911 to 1915. He served several years as associate conductor of the Philharmonic-Symphony Orchestra, has been conductor of the Worcester (Mass.) Festival and has also appeared as guest conductor in Japan and in South America, as well as in many European capitals. This season he has also conducted the Pennsylvania Symphony Orchestra in Philadelphia.

St. Louis Municipal Opera Announces Plans for Summer Season

ST. LOUIS, April 5.—The Municipal Theatre Association, through its president, Henry W. Kiel, has announced that there will be a twelve-week season of light opera beginning on June 6 and closing on Aug. 28, under the personal direction of J. J. Shubert. The high standard of production will be maintained, the announcement states. It is anticipated that \$400,000 will be spent on the twelve productions, and that employment will be given to more than 400 people during the summer.

Only twice in the history of the organization has there been a deficit, and both have been repaid in full. Many improvements have been made this year making for the comfort and convenience of the audiences and for more elaborate productions. S. L. C.

Jeritza Sails for European Tour

Maria Jeritza sailed on the Bremen on March 25 to fulfill engagements in Europe. In addition to making appearances at the Vienna State Opera, Mme. Jeritza will give concerts in Budapest, Berlin, Dresden, Hamburg, Stockholm, and in Denmark and Switzerland. For the first time she will visit Constantinople, where she will give three concerts.

The performance was a brilliant and glittering pageant of jeweled notes, strung together with amazing deftness and sureness of touch. The spell cast over his audience was broken in the course of the recital only by the release of the heartiest applause.—*New York World-Telegram*, February 22, 1932.

This tonal world is Mr. Gabrilowitsch's. He knows its ways and its secrets, the direction of its winds, the foldings of its hills, the incidence of its seasons. With his entrance last night into this enchanted terrain, one knew that it meant to him what it must have meant to Brahms. Of this profound and most sensitive affinity he persuaded us anew when he traversed the incomparable last page of the Andante and summoned its limpid, hovering exquisiteness.—*Lawrence Gilman, New York Herald Tribune*, January 22, 1932.

The slow movement of this concerto, music of deep sunsets and purpling hills, is Brahms at a supreme height of inspiration, and we recall no other pianist who gives the soloist's part of this movement such poetry and mood as Mr. Gabrilowitsch. —*Olin Downes, New York Times*, January 22, 1932.

GABRILOWITSCH

Eminent Pianist
Season 1932-33 Now Booking

Always a player of rare sensibilities and perceptive powers, Mr. Gabrilowitsch revealed himself once more

as an artist to whom the passing of time has brought the ripe fruits of unwavering integrity to the highest musical ideals. The subtlety of his tonal palette and the unfailing roundness of his tone throughout his wide dynamic range are ever a source of admiration.—*New York Herald Tribune*, February 22, 1932.

Mr. Gabrilowitsch again revealed that singing tone and remarkably beautiful legato which he possesses to a greater degree than any other pianist.—*Samuel L. Laciari, Philadelphia Public Ledger*, November 29, 1931.

There is little to be said of the Brahms Concerto and its playing by Mr. Gabrilowitsch, except that here was perfection. To sit and listen was perfect bliss.—*Joseph A. Miller, Brooklyn Standard Union*, January 22, 1932.

A large, discriminating and enthusiastic congregation was in attendance to make oblation before the altar of one of the greatest masters of the pianoforte of our time. To Mr. Gabrilowitsch belongs the almost lost secret of the grand manner.—*Brooklyn Eagle*, February 22, 1932.

CONCERT MANAGEMENT ARTHUR JUDSON

Division Columbia Concerts Corporation of Columbia Broadcasting System
113 West 57th Street

New York City

GOOSSENS HONORS GOETHE'S MEMORY

Cincinnati Hears Local
Premiere of Work
by Whithorne

CINCINNATI, April 5.—The March concerts of the Cincinnati Symphony, under Eugene Goossens, were of more than usual interest and merit. At those of March 17 and 18, Harold Bauer was the soloist. With Mr. Goossens and the orchestra he gave a superb performance of the Brahms Piano Concerto No. 2, in B Flat Major, which was outstanding in an excellent program. In commemoration of the Goethe centenary, Beethoven's "Egmont" Overture and three excerpts from Berlioz's "Damnation of Faust" were played. The customary "first Cincinnati performance" brought a beautiful and delicately imaginative playing of Emerson Whithorne's "The Dream Pedlar."

At the concerts of the preceding week, the inflexible "no encore" rule of the Cincinnati Symphony went by the boards when audiences, fired by Nathan Milstein's virtuoso playing of the Dvorak A Minor Violin Concerto, demanded encores, and got them. The Saturday evening audience heard two, in fact, and used up a goodly portion of the intermission asking for more.

Two Cincinnati premieres were programmed for these concerts—the Weingartner orchestration of Beethoven's "Hammerklavier Sonata" and Delius's "On Hearing the First Cuckoo in Spring" and "Summer Night on the River." The suite from Stravinsky's "Fire Bird" concluded the program.

The first concerts of the month had Karl Kirksmith, first 'cellist of the orchestra, as soloist in a very beautiful performance of Saint-Saëns' 'cello Concerto in A Minor. Chausson's Symphony in B Flat Major was given its first hearing here since its local premieres in 1919 under Ysaye. Respighi's transcriptions of five of the Rachmaninoff "Picture Studies" were felicitously done. The program ended with a brilliant performance of Strauss's "Don Juan."

The London String Quartet was heard recently at a meeting of the Cincinnati Chamber Music Society in the home of Mr. and Mrs. Rudolph Wurlitzer.

Alexander Gretchaninoff was presented in a recital of his works, with Albert Rappaport, tenor, before the Matinee Musical Club in the Hotel Gibson.

Under the management of Herman Thuman, the "Blue Bird" company was seen in three performances at Emery Auditorium. SAMUEL T. WILSON.

Kortschak to Conduct Jelinek Prize Suite in Settlement Concert

Hugo Kortschak will conduct the first performance of Hanns Jelinek's Suite for string orchestra, the prize-winning composition of the New York Association of Music School Settlements, in a concert at Town Hall on April 13. The orchestra will consist of players chosen from the nine music schools of the association.

On April 20, Mr. Kortschak will conduct the Concerto for string quartet and orchestra by Conrad Beck at a concert at Harvard University presented by the Elizabeth Sprague Coolidge Foundation of the Library of Congress.

Autumn Assemblage Planned by New Choral and Festival Alliance

Other Projects of National Organization Include Folk Music Festivals in 1933 and 1934 — Organizations Sponsored in Many Cities — Vast Body of Choral Literature Being Classified

THE first assemblage of the country-wide forces represented in the American Choral and Festival Alliance is scheduled to be held on Thanksgiving Day of this year in Washington, D. C. At that time a festival choral performance will be given as a climax to the celebrations of the George Washington Bicentennial. It is expected that thousands of singers will gather in the National Capital for the occasion, and that countless other singing groups will simultaneously take part in the celebration in various other festival centers.

The cooperation of the United States Washington Bicentennial Commission and the similar District of Columbia committee has been secured, according to a recent announcement made by Mrs. William Arms Fisher, president of the Alliance. The boards of directors of this organization in New York, Philadelphia, Boston and Washington have entered into the project with enthusiasm. Tentative plans have already been

adopted by the executive committee for the autumn celebration.

During the meeting of the Music Supervisors National Convention in Cleveland, from April 3 to 8, the Alliance arranged a luncheon-conference at the Cleveland Hotel, sponsored by the choral conductors of that city.

Folk Festivals Arranged

The Alliance is promoting plans to inaugurate a series of folk-music festivals in 1933 and 1934. In these events the programs will include folk-dances and songs, bringing together large numbers of performers.

The organization has outlined plans for assimilating the high school glee clubs of the country into community life by the organization of young people's choruses. The organization is advocating the formation of Youths' Auxiliaries as a part of every adult choral society.

At the same time the Alliance is developing plans for organizing choral singing among thousands of adults beyond the college age. It aims to foster community singing, vocal class-instruction in industrial life, and a mobilization of the artist material in the studio.

New Organizations Formed

Through its Choral Research Council and Festival Committees, the Alliance will devote considerable time to the organization of new choral societies. It predicts that in time a cappella choruses and small groups of trained sing-



Mrs. William Arms Fisher, President of the American Choral and Festival Alliance, Planning Its First Assemblage in the Fall

ers will be as popular as individual recitalists are at the present time.

The Alliance has been emphasizing the need for forming choruses of trained singers in connection with the symphony orchestras throughout the country. Detroit for four years has had a chorus of this sort, and Cleveland and Los Angeles have recently adopted the same policy.

Classifying Choral Literature

As an aid to organizing its forces, the Alliance is preparing a directory of the choral organizations in every community. Choruses are invited to send all such information to the American Choral and Festival Alliance, 362 Commonwealth Avenue, Boston.

The Research Council, a group of well-known choral conductors, is carrying on an important work in making available much choral material from foreign and other sources, classifying and grading music already available, and building a central, classified library of works such as does not exist at the present time. Folk-material, both of this and other countries, is being collected. The Council has already made a list of some 15,000 works from German, English, French and Norwegian sources, which will soon be available for pamphlet distribution. Applications for this list may be addressed to the chairman of the Council, Dr. Carleton Sprague Smith, New York Public Library, Fifth Avenue and Forty-second Street, New York.

Dorothy Bowen Heard in Chicago Concerts

Dorothy Bowen, soprano, who will make her headquarters in New York in the future, has appeared as soloist in a number of musical events during February and March. Miss Bowen appeared in Chicago with the Amy Neill String Quartet, under the auspices of the Musicians' Club, one of the features being three songs by Pizzetti for voice and string quartet. She was heard as soloist with the Chicago Little Symphony, George Dasch, conductor, repeating the Pizzetti works and giving a group of songs by Goossens; in a joint recital with Arthur Poister, organist, in the University of Chicago Chapel, and as soloist with the Swedish Choral Society of Chicago.

Miss Bowen recently fulfilled a series of engagements in Orange, Ridgewood, Pleasantville and Bound Brook, N. J.

"Frederic Baer's RECITAL Is Called BEST OF SEASON"

(Headline in Pittsburgh, Pa., Press)

"Frederic Baer disclosed a carefully trained voice which he employed with discretion and finesse. Artistry characterized the Russian group. The projection of Brahms' *Botschaft* stamped him as a lieder singer of attainment."

—Ralph Lewando, Pittsburgh Press, Jan. 8, 1932.

"He is a brilliant concert artist. His voice is excellently resonated, has magnificent mezza voce, knows style, feels interpretation. One cannot help but admire his parlando, the greatest asset in a baritone, and one must praise his half voice. Fine concert all the way."

—Harvey Gaul, Pittsburgh Post Gazette, Jan. 8, 1932.

"Baer's voice is a ringing and clear baritone. He has a fine sense of values, is at home in all schools, and can sing a rousing sea chanty alongside a delicate serenade with equally moving effect."

—J. Fred Lissfelt, Pittsburgh Sun-Telegraph, Jan. 8, 1932.

"Baer Pleases His Audience"

(Headline in Springfield, Mass., Union)

"If applause be reliable measure of success, Frederic Baer, singing before Springfield's most critical audience, the Tuesday Morning Musical Club, won full measure. He presented a fine and varied program. The Baer voice is large, and includes ringing top notes. In quieter passages he handles this instrument with considerable skill and has a well-developed pianissimo."

—Willard M. Clark, Springfield Union, Nov. 17, 1931.

Management HAENSEL & JONES, 113 W. 57th Street, New York

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**FREDERIC
BAER**

BARITONE

Mrs. Franklyn B. Sanders Resigns as Head of Cleveland Institute

**Beryl Rubinstein, Pianist and
Dean of Faculty, Named
as Successor — Retiring
Head of School Has
Played Notable Part in
Musical Life of Ohio City**

CLEVELAND, April 5.—Mrs. Franklyn B. Sanders, for more than thirty years active in the musical life of Cleveland, has resigned her post as director of the Cleveland Institute of Music, to retire to private life. Her resignation will take effect in June, at the close of the present school year. She will remain on the board of trustees.

The announcement was made on March 23 after a special meeting of the executive board of the school, when Beryl Rubinstein, dean of the faculty, was named to succeed Mrs. Sanders as director.

The executive committee, in a statement over the signature of Mrs. Robert H. Crowell, president, expressed its gratitude for Mrs. Sanders's twelve years of service, and its confidence in her successor.

Other members of the executive committee are Mrs. James Edward Ferris, Mrs. Fayette Brown, Mrs. Fred R. White, Mrs. Albert S. Ingalls, Mrs. Claiborne Pirtle, Mrs. John Sherwin, Mrs. Preston St. G. Floyd, Mrs. Willard M. Clapp, Mr. Willard M. Clapp, John F. Stephan, John MacGregor, Jr., Dr.

Elliott C. Cutler and Herbert W. Strong.

New Director Widely Known

Mr. Rubinstein, who succeeds to the post of director, is widely known as



Beryl Rubinstein, Dean of the Faculty and Head of the Piano Department, Who Succeeds Mrs. Sanders as Head of Noted School

pianist and composer. Born in Athens, Ga., Oct. 26, 1898, he studied with Alexander Lambert, and in Europe with Vianna da Motta and Busoni. He



Mrs. Franklyn B. Sanders, Who Has Resigned the Directorship of the Cleveland Institute of Music after Long Service

toured America as a child pianist, making his debut with the Metropolitan Opera Orchestra at the age of thirteen. His professional debut was made in New York in 1916 and his first appearance in London in 1925. He has appeared widely as a recitalist, as soloist with leading orchestras of this country, and in joint recitals with Eugen Ysaye. In addition to his post as dean of the faculty and head of the piano department at the Institute, Mr. Rubinstein is conductor of the Singers Club of this city.

School's Foundation and Growth

The Cleveland Institute of Music was founded in 1920, with 100 citizens each donating \$1,000. Mrs. Sanders, who studied voice in Paris with Mme. de la Grange, and was active for a number of years as teacher and manager, was one of the organizers and founders of the school and became its executive director, with Ernest Bloch as director. Later she was appointed assistant director and when Mr. Bloch resigned in 1925, acting director and later director.

Under her regime the school has grown to a Grade A collegiate musical institution, granting both undergraduate and graduate degrees. It is a member of the National Association of Schools of Music, of which Mrs. Sanders recently concluded a two-year term as vice-president. In 1925-26 an affiliation with Western Reserve University resulted in the establishing of the department of Public School Music for the training of supervisors.

Among Mrs. Sanders's manifold activities in the musical and cultural circles of Cleveland were the management of the Fortnightly Musical Club, the organization in 1910 of the Twentieth Century Club, which sponsored lecture courses, and which disbanded in 1920; and the sponsorship with Mrs. Adella Prentiss Hughes of a series of morning musicales at the Hotel Statler in 1912, of a series of Saturday morning illustrated lectures for children in 1924, and of the Chamber Music Society in 1918.

Hart House Quartet Touring Eastern Canada

TORONTO, April 5.—The members of the Hart House String Quartet recently returned to Toronto for the Easter holidays after an absence of ten weeks, during which time they toured the United States and Western Canada. The quartet is now touring Eastern Canada.

FRAU WOLFF, BERLIN MANAGER, HAS BIRTHDAY

A Noted Figure in the Music World, She Still Holds Sway at Seventy-Five

BERLIN, April 4.—Frau Luisa Wolff, head of the large international concert agency, Hermann Wolff & Jules Sachs, in Berlin, and friend and mentor of many famous personalities in the world of music for the past forty years, celebrated her seventy-fifth birthday on March 25.

Today this remarkable woman is as able, energetic, and enthusiastic in the cause of music as when she assumed personal direction of the concert agency thirty years ago upon the death of her husband, Hermann Wolff. Wolff was originally the editor of an important music magazine in Germany, and acted as personal manager for his friend, Anton Rubinstein, on one of the latter's European tours.

From this beginning grew the concert agency that is now the oldest and most important in Europe, in respect of past accomplishments and present business ramifications. Wolff with Hans von Bülow founded the Berlin Philharmonic Orchestra. The firm has guided the destinies of this orchestra through the brilliant succeeding eras of Mottl, Levy and Richter down to Nikisch and Furtwängler. During the war, Frau Wolff formed a partnership with Jules Sachs, who is still associated with her in the management of the business.

Frau Wolff was born in Brünn, Austria, in 1857, and received her musical education in Vienna, but has resided in Berlin for over fifty years. Her salon is the rendezvous of the musical world. The prominent position that she holds in the social, diplomatic and political circles of her adopted city insures particular distinction to any musical undertaking under her direction. G. DE C.

WEINGARTNER HONORED

With His Bride, Carmen Studer, Gives Gala Budapest Concert

BUDAPEST, April 1.—Felix Weingartner and Carmen Studer, who in private life is Mme. Weingartner, jointly conducted a concert of the Budapest Concert Orchestra with much success. The noted Austrian conductor led the Ninth Symphony of Beethoven, in which the orchestra was assisted by a local chorus and solo quartet. The performance was one of great authority and tonal beauty, and resulted in a prolonged ovation for this giant among modern baton masters.

The audience also applauded most warmly the performance of Brahms's First Symphony, led by the conductor's young wife and former pupil. She gave a spirited and colorful reading of the symphony, one which avoided sentimentality and achieved an impression of the heroic. The entire concert was a gala one and among the most notable events of the season.

Barnard College Gives Class Play by Gena Tenney

The Class of 1933 of Barnard College presented as its annual Class Play "It Happened in Utopia" at the McMillin Theatre on the evening of April 1. The book and most of the music and lyrics, were written by Gena Tenney, president of the Junior Class. The plot deals with the highly elusive ideal of perfection versus modern materialism.

The leading characters were played by Dorothy Crook, Helen Phelps, Rosalind Vander Stucken, and Beatrice Lightbowne, who had the support of a large cast, dancers and singers. Aileen Pelletier directed. The play was well attended and enthusiastically received.

HUGH ROSS CONDUCTOR.



COURSES IN CONDUCTING
now being formed by Mr. Ross.

Mr. Ross is available after winter season for
GUEST PERFORMANCES
as Choral and Symphonic Orchestra Conductor.

333 Fourth Ave., NEW YORK CITY

Capturing the Elusive Piano Style of Claude Debussy

Art of Playing His Works Analyzed
by George Copeland, Pioneer Debussyite

By HENRY LEVINE

MORE than three decades have passed since the evanescent harmonies of Debussy first took the musical world by surprise, with their presaging of a new and highly individual art. This music, with its strange utilization of a whole-tone scale, a harmony based on the shimmering iridescence of overtones, had a remarkable kinship with the then popular style of the Impressionist school in poetry and painting.

The accepted modes of piano performance were not adaptable to the new musical idiom of this composer. It required a style of playing radically different from that which was employed for the music of past masters. There arose, consequently, a need for interpreters no less than for artist missionaries to introduce the works of the exotic composer.

A Pioneer Debussyite

The writer recalls from his early student days in Boston how the names of the pianist, George Copeland, and Debussy came to be linked in an association which was extremely fruitful for American music. Mr. Copeland, a Bostonian by birth, was the first to introduce the piano music of Debussy to America at a concert in Chickering Hall, Boston. The program featured Debussy's two Arabesques, which the pianist had received from a friend in Paris.

In describing the effect of Debussy's music upon him, Mr. Copeland recently said: "I felt a marked affinity for Debussy's music from the moment I played his Arabesques. Here was a new note in music. It was a relief from the eternal personal equation, the so-called emotional intensities of the romantic composers. In a flash, I felt that I understood the meaning and idiom of this new music. Thenceforth I played

Mr. Levine, well-known pianist and teacher, gives the views of George Copeland, who has been widely heard in recitals of Debussy's music, on the performance of the French composer's works. Mr. Levine studied piano with Heinrich Gebhard and aesthetics and psychology at Harvard. He is now residing in New York.—Editor, MUSICAL AMERICA.

his piano compositions as soon as I received copies of them."

Personal Traits of the Composer

Not only was Mr. Copeland an early propagandist and devoted disciple of the composer, but it was granted to him, on later visits to France, to meet Debussy and to gain inimitable personal contacts with this usually shy and retiring genius.

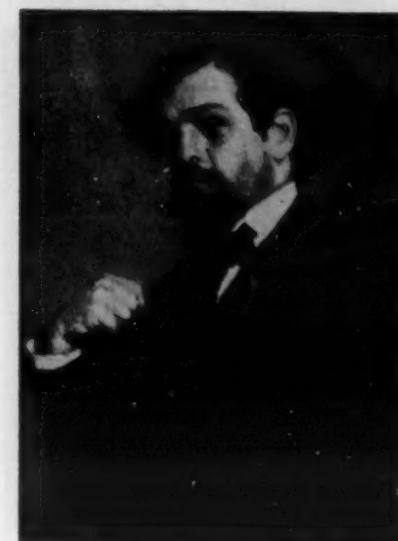
In speaking of his first meeting with the composer, he said: "It was characteristic of Debussy to show little in-



George Copeland, Exponent of Debussy's Piano Works, Who Gives His Views on the Art of the French Composer

terest in his music after he had composed it. His absorption in creation ended when his music was launched forth upon the world. He rarely went to hear his works performed. Thus a tradition of aloofness grew about his personality."

Mr. Copeland frequently played for Debussy, and enjoyed the rare privilege of his advice. On occasion the composer himself played his works, and



Claude Debussy

Debussy: An Autographed Photograph

those moments are treasured in the pianist's memory.

Our discussion turned to the manner of performing this music. Mr. Copeland took immediate exception to the word "impressionism" in reference to it.

"Debussy felt a great creative urge to write music in his own way, to express his own thoughts and feelings, though the latter, to be sure, were influenced by the poetry and painting of his day. He evolved his own style of expression—a style in which unusual harmonic combinations, significant melodic line, and glowing tone colors were essential to convey the imaginative impressions that stirred within him. Because the world saw fit to tabulate these striking innovations, it borrowed the word 'impressionism' from contemporary painting and applied it to Debussy's music."

On the delicate subject of piano touch and tone as applied to Debussy's music, Mr. Copeland gave explanations that were more poetical than practical for one interested in the kinaesthetics, or touch sensations, of piano technique.

"One must have a keen conception of the quality of tone he wishes to produce," he said. "The softest tones must not be dull and lifeless—as one sometimes hears in wishy-washy interpretations. A pianissimo tone should

have height and distance, and a delicately penetrating quality. It should sound like a fortissimo heard at a distance. At the other end of the dynamic scale, fortissimo tones should have a ringing rather than a blatant quality. I have always visioned haunting, poignant tones, that resemble the sonorities of the wind instruments, as particularly characteristic of much of Debussy's music."

Mr. Copeland illustrated his remarks at the piano. He employed no physical frills. His approach was direct and purposeful. To the eye, the touch seemed springy, resilient, and cushioned, both in *piano* and *forte* passages. The resultant tones had the beauty and peculiar authenticity of timbre which are necessary in a performance of Debussy's music.

In this connection, the pianist made pertinent observations in regard to the use of the damper pedal. He achieved striking effects by a judicious mixture of harmonies, and showed how too frequent changes of the pedal, according to classic traditions, would destroy the cumulative tonal effect. On the other hand, he demonstrated how one could err in an ill-advised, pseudo-Debussyan use of the pedal which resulted in inartistic blurring.

To the composer's creative genius Mr. Copeland paid deep homage. "Debussy's contribution to music was more than a matter of tone-color and harmonic schemes," he said. "These could be imitated, and have been—at times with an accompanying barrenness of thought. I consider Debussy to have been, in certain respects, the most innovative composer since Bach, because he extended the scope of musical experience so remarkably. He heard sounds and sonorities no one else had heard, discovered imaginative beauties hitherto unexpressed in music."

"The music of Debussy is not spineless and given over to aimless reverie, as his detractors would have you believe. Even in the softest passages it is not anaemic or diluted, but possesses a subtle vitality. In climaxes, he shunned coarseness with unerring good taste, but achieved nevertheless a soaring intensity."

"From the intellectual viewpoint, one observes a marvelous structural logic in everything he wrote. It is free from unessentials. An unfailing musical culture was the handmaid of his superlative poetic gifts."

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CHICAGO AUDIENCE FETES PADEREWSKI

Famous Pianist Appears
with Symphony after
Eighteen Years

CHICAGO, April 5.—The first appearance in eighteen years of Ignace Paderewski as soloist with the Chicago Symphony Orchestra, made festive occasions of the concerts on March 31 and April 1. Frederick Stock conducted the following program:

March of Homage..... Wagner
Symphony No. 10, in C Major..... Schubert
Concerto in A Minor..... Schumann
Mr. Paderewski

The house, of course, had been sold out far in advance, and a great audience paid tribute to the artist in customary manner. At the conclusion of the concerto the orchestra tendered Paderewski a "tusch," the lights were lowered and the pianist generously added four encores: the A Flat Ballade, the F Sharp Major Nocturne and the A Flat Polonaise of Chopin and a Schubert Moment Musical.

The playing of the concerto had unforgettable moments of lyrical beauty and a masterly conception of the work as a whole. It was an interpretation that must stand as a model for all who heard it.

Wagner's "March of Homage" was a suitable introduction to a memorable concert, and the Schubert symphony was charmingly played.

Solo Cantata Is Novelty

The Civic Orchestras of Chicago gave what was perhaps the most brilliant concert of its history under Eric De Lamarter at Orchestra Hall on March 27. The orchestral numbers, all of which were distinguished by technical brilliance and fine tone, included Berlioz's "Carnaval Romain" overture, the Elegie and Valse from Tchaikovsky's Serenade for String Orchestra, and Liszt's "Les Preludes."

The novelty of the program was Dr. Albert Noelte's solo cantata, "Ahasverus," an interesting and effective

Frances Nash, Pianist,
to Return to New York
Field After Absence



Underwood & Underwood
Frances Nash, Pianist, Who Has Appeared
Twice in Omaha This Season

Following an absence of five years, Frances Nash, pianist, will reappear in recital in New York next November. Miss Nash recently made a concert visit to the Middle West, during which she was applauded in a recital in Omaha on March 29. This was a return engagement, following her appearance earlier in the season as soloist with the Omaha Symphony.

Prior to the present season, Miss Nash made an extensive European tour which included Germany, France, Spain, Italy, Holland, Austria and Czechoslovakia.

work, devotional in spirit and colorfully scored. With Sascha Corado, baritone, as soloist, the work was cordially received by the large audience. Mari Barova, contralto, disclosed promising vocal talent in the aria "Ah, Rendimi" from Rossini's "Mitrane." Thaddeus Kozuch, an eighteen-year-old pianist, scored an unusual success for the technical brilliance and musical style of his playing of Paderewski's "Polish Fantasy" with the orchestra.

The Society of American Musicians presented Vincent Micari, a talented young pianist, who was a winner in the 1931 contest for the Mason and Hamlin piano award, in recital in Kimball Hall on April 1.

The Chicago String Quartet gave a concert at the Chicago Woman's Club on March 20. The program listed as a novelty a harp quintet by Jean Cras, played with the assistance of Joseph Vito. The Beethoven Trio gave its final concert of the season in the Cordon Club on March 6, playing a program of works by Schumann, Rameau and Debussy.

The Chicago Business Men's Orchestra, under Clarence Evans, gave a largely attended concert at the Drake Hotel on March 27. The program included the Overture to Smetana's "The Bartered Bride," three movements of Brahms's D Major Symphony and Tchaikovsky's "Nutcracker" Suite.

MUSICAL AMERICA for April 10, 1932

The Chicago Philharmonic Singers, under Rudolf Haas, appeared on the program of the string ensemble of the Little Symphony Orchestra, George Dasch, conductor, at the Art Institute on March 20.

Bert Ochsner, Chicago dancer, gave an interesting program of modern dances at the Goodman Theatre on March 18, with Emily Boettcher at the piano.

ALBERT GOLDBERG

MILSTEIN RECEIVES CHICAGO OVATION

Stock Gives Novelty by
Turina—Petri's De-
but Applauded

CHICAGO, April 5.—The debut of Nathan Milstein as violin soloist with the Chicago Symphony Orchestra, at the Tuesday concert on March 22, resulted in a sensational success for the young Russian. Frederick Stock conducted the following program:

Overture to "Manfred"..... Schumann
Symphony No. 3, in F Major..... Brahms
Concerto in A Minor..... Goldmark
Mr. Milstein

Mr. Milstein found sufficient material in the Goldmark concerto to give full display to his striking talents. The extraordinary virility and brilliance of his playing have seldom been equalled here. This, added to his beautiful tone and attractive personality, literally took the audience by storm.

At the conclusion of the concerto no one made any move to leave, and Mr. Stock permitted the young artist to play two encores, the first time within memory that a violinist has been forced to do this on a symphony program. His added numbers, a breath-taking performance of the Paganini variations and the Prelude to the sixth sonata of Bach, confirmed the earlier impression of his ability.

Quite as thrilling in its way as the virtuosity of the soloist was Mr. Stock's reading of Brahms's third symphony, which added another to the list of remarkably flexible and illuminatingly musical interpretations which have made symphonic history this season.

Petri in Local Debut

Egon Petri, pianist, made his debut at the concerts of March 17 and 18. Mr. Stock conducted the following program:

Danzas Fantásticas Turina
I. Exaltación.
II. Ensueño.
III. Orgia.
(First performance in Chicago)
Symphony after Byron's "Manfred,"
Op. 58 Tchaikovsky
Concerto No. 5, in E Flat Major.. Beethoven
Mr. Petri

Mr. Petri's way with the "Emperor" concerto was of expected dignity and authority. His playing had virile power and superb intellectual command, although one often felt it was somewhat lacking in spiritual impulse. The audience responded with great enthusiasm and, as on several recent occasions, the soloist was forced to play an encore—in this case one of the longest on record, the thirty-two C Minor Variations of Beethoven.

The revival of Tchaikovsky's "Manfred," for all its great length and slen-

der musical content, was justified by the virtuosity and entertaining showmanship of the performance. The Turina dances proved to be engaging trifles of much spirit and color.

A list of music suitable to the spirit of Good Friday was chosen by Mr. Stock for the concerts of March 24 and 25:

Excerpts from "Parsifal" Wagner
Act I: Procession of the Knights of
the Holy Grail
Act III: Good Friday Spell.
Contemplative Poem, "Gethsemane"
De Sabata
"Medieval Poem," for organ and orchestra Sowerby
(The composer at the organ) Brahms
Symphony No. 2, in D Major..... Brahms

Brahms's Second Symphony, in another superb interpretation, brought the audience to its feet in cheers, and resulted in an ovation for conductor and orchestra. Sowerby's "Medieval Poem" appeared on these programs for the third time, a worthy tribute to one of the best products of a serious American composer. Mr. Sowerby, an excellent organist, interpreted his own work, and was cordially received by the audience. De Sabata's "Gethsemane" had its moments of color and mood, but would doubtless have seemed both more eloquent and original at a greater distance from the "Parsifal" music.

Women's Symphony Heard

The Women's Symphony Orchestra, under Ebba Sundstrom, gave its fifth concert of the season at the Goodman Theatre on March 21. The program listed Georg Schumann's "Springtime of Love" overture, Tchaikovsky's Fifth Symphony and Brahms's Hungarian Dances. The soloist was Grace Nelson, pianist, who was called upon to play several encores after a strikingly rhythmical and tonally sparkling performance of the Liszt E Flat Concerto.

ALBERT GOLDBERG

CADMAN MAKES TOUR

Composer Appearing in Eastern States
in Programs of His Works

Charles Wakefield Cadman, American composer, has opened a tour of radio and concert engagements in New England, Pennsylvania and the South, which will extend from April 5 to May 20. He is scheduled to appear in a performance of his song cycle, "White Enchantment," which will be sung by a mixed quartet from Birmingham at the convention of the Alabama Federation of Music Clubs on April 15.

Mr. Cadman has been engaged in the composition of a work in large form at his mountain ranch in Southern California.

His new cantata, "Indian Love Charm," has recently been issued. The work may be given in pantomime or as a concert work.

Mr. Cadman's operettas, "The Golden Trail," "The Belle of Havana," "Lelawala" and "The Ghost of Lollypop Bay," have had forty-six performances during the past winter.

In addition to various radio broadcasts of Cadman compositions heard this winter, his Trio in D Major was performed with success by the Apollo Trio in Honolulu. Claude Gonvierre played his Piano Sonata in A recently in a concert in Florence, Italy.

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—New York Post, Mar. 4, 1932
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—New York Sun, Dec. 10, 1930

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Stokowski Leads Request Program; Reiner Marks Haydn Bicentenary

Beethoven's Fifth and Rimsky - Korsakoff's "Scheherazade" Lead in Popular Referendum — Respighi - Bach Arrangement Has Local Premiere — Milstein Is Soloist

PHILADELPHIA, April 5.—Leopold Stokowski congratulated the audiences in attendance at the concerts on March 18, 19 and 21 when the second request program of the season was played. It was a program, he added, that he himself could not possibly have constructed. Not one of the numerous novelties which have made this season conspicuous as an exposition of the modernists, was among the nineteen works topping the list. None received as many as twenty votes. The popular choice was Beethoven's Fifth, Rimsky-Korsakoff's "Scheherazade," and Tchaikovsky's "Pathetique," Symphony.

The César Franck, which in recent years has been a continuous favorite, dropped to sixteenth place. The Brahms Fourth was the fifth elective, and fourth place was awarded to the Ravel "Bolero," the only work by a living composer to make the grade. Bach's Toccata and Fugue in D Minor and the C Minor Passacaglia, were sixth and seventh in order. Nearly 2000 votes, the largest number ever cast to a local musical plebiscite, were recorded. Just to show that he had no hard feelings Mr. Stokowski gave of his best in the program, and the orchestra entered into the spirit of the thing, so that the performance was a memorable one.

Reiner Makes Farewell Appearance

Fritz Reiner made his seasonal farewell in the concerts of March 26 and 28. He opened with the first performance here of Bach's Prelude and Fugue in D Major, orchestrated by the diligent Ottorino Respighi, and dedicated to the conductor. It proved a very fine orchestral arrangement, preserving excellently the organlike character.

In honor of the Haydn bicentenary, the Symphony No. 5, in C Minor, the fifth of the London group, was given a delightful reading. After the classical dignity of this came the modified modernism of Zoltan Kodaly, whose "Hary Janos" Suite contrasted breeziness and burlesque with the geniality of Haydn, and supplemented these qualities with the charm and fire of authentic Hungarian folk-song. Conductor and band brought great gusto to the performance.

The soloist was Nathan Milstein, who elected to restore to the repertory the Dvorak Concerto absent since it was given in 1905 by Emile Sauret, under the baton of Fritz Scheel, the founder of the orchestra. Although uneven, it is a work of note, and Mr. Milstein gave it an amazingly skilled and sympathetic reading.

The series of free Sunday afternoon concerts, in the foyer of the Academy of the Fine Arts, which had been dropped for some time, were reinaugurated on March 27, under the auspices of the Art Alliance. The Philco Ensemble, artist students of the Philadelphia Conservatory of Music, were heard to advantage in the early Beethoven of the trio for piano, violin and cello, Op. 1, No. 2, and the Pierne Quintet, Op. 41. The trio was played by Kathryn Abel, William Swettman and Willem Ezerman, and the quintet by Theodore Armstrong, Mr. Swettman, Johanna van den Burg, Mr. Ezerman and Alison Drake at the piano. It was an artistic event and not just another student recital.

Many Visiting Artists Heard

Paul Robeson, baritone, was heard in a program of negro spirituals in the Academy of Music, on March 18, under the direction of Mrs. Harold Ellis Yarnall. Lawrence Brown provided admirable accompaniments, and Ignace Hilsberg, assisting artist, offered a Chopin group performed with much merit.

That other noted negro singer, Roland Hayes, tenor, offered a diversified program at his March 2 recital in the Academy, ranging from the arias of early Italian composers, through German lieder and Russian songs to modern art songs in English, and excelling in each metier. He too featured spirituals.

At the first March meeting of the Matinee Musical Club twenty-nine pianists were heard in various combinations under the direction of Agnes Clune Quinlan. The overture to Nicolai's "Merry Wives of Windsor," and a Dvorak "Slavic Dance" were among the compositions performed. Helen Buchanan Hitner, soprano, Laura Bast, contralto, Helen Rowley, violinist, and Elizabeth Adams and Estelle Curtis, contributed enjoyably to the program.

Iturbi Presented in Recital

José Iturbi made one of his rare recital appearances here on March 16 sponsored by the Philadelphia Forum, and he brilliantly demonstrated his high position among contemporary pianists. The Chopin B Minor Sonata was finely played, and impeccable pianism was heard in the Scarlatti sonatinas and the Bach "Chromatic Fantasy and Fugue."

Gregor Piatigorsky, cellist, and Olga Averino, soprano, were the soloists at the Penn Athletic Club's concert on March 13. Mr. Piatigorsky's flawless technique was heard in a varied program. Mme. Averino disclosed a well trained voice of typically Slavic quality.

The Pennsylvania Symphony Orchestra, with André Polah, conductor of the Syracuse Orchestra, as guest leader, gave its monthly concert on March 6 in Scottish Rite Temple. Mr. Polah proved to be a conductor of decisive beat, with some original and acceptable ideas of interpretation. The impres-

sive tone poem, "The Ocean," of Henry Hadley, regular conductor of the organization, had its first Philadelphia performance. Elsa Hilger, cellist, was the soloist, playing the Haydn concerto with much delicacy of style. The second half of the program was taken up with the Brahms C Minor Symphony, which perhaps, on account of the more rapid tempi than usual, did not have the clarity to be desired. The sparkling overture to "Secret of Suzanne" by Wolf-Ferrari was very charmingly played.

Women's Symphony Plays

The Women's Symphony Orchestra, J. W. F. Leman, conductor, gave its spring concert on March 7 in the Bellevue ballroom, offering well-played versions of the "Alceste" Overture of Gluck, and the Serenade No. 7 of Mozart ("Haffner") and Liszt's "Les Préludes." Marcella North and Franz Oerth played effectively the Bach Concerto in C Major for two pianos and string orchestra, and smaller pieces, including Mr. Oerth's adaptation of the Beethoven Romance, Op. 40, and a Brahms Hungarian Dance. Bruno Korell, tenor of the Philadelphia Grand Opera Company, sang with fine effect two excerpts from "Meistersinger" and Strauss's "Zueignung" and "Allerseelen."

Abram Chasins, composer-pianist, gave the eighth faculty recital of the season at the Curtis Institute on Feb. 23. His more imposing numbers were the Bach-Liszt Organ Fantasy and Fugue in G Minor, the Mendelssohn "Variations Sérieuses" played with diversified touch and mood and an intimate and understanding performance, instinct with poetry, of the Chopin Sonata in B Flat Major. Mr. Chasins concluded with a delectably chosen group of smaller pieces including the Godowsky transcription of Strauss's "Ständchen," Daniel Gregory Mason's "Quiet Hour," and "East and West," a colorful affair by Michael Dvorsky. Mr. Chasins applauded from the platform and Michael Dvorsky arose to take a bow—in the person of Josef W. R. MURPHY

Felix Salmond, cellist, will tour the Continent this summer following a two years' absence.

**Franco Foresta, Tenor
from America, Achieves
Success at La Scala**



Franco Foresta, American Tenor, who is winning favor in opera abroad

MILAN, April 1.—Fine successes have been made here by Franco Foresta, American tenor, who has made his way in opera to the famous opera house, La Scala, the goal of opera singers.

Mr. Foresta made his debut in "Madama Butterfly" and has sung in no less than twelve opera houses in Switzerland, France and Italy. Following his season at the Scala he will sing in Paris and Nice.

The American tenor, who possesses a fine voice, excellent acting ability and has an engaging stage presence, is said to be the only male member of the company at La Scala who is American born.

Daughter Born to Mr. and Mrs. Edwin F. Kalmus

A daughter was born on March 14 to Mr. and Mrs. Edwin F. Kalmus. The child will be named Joan. Mr. Kalmus is known as a music publisher in his own right, issuing works of several prominent composers, and is vice-president of the Cos Cob Press.

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Unusual Songs, A Modern Oratorio and Instrumental Works of Interest

Weingartner Writes Two Splendid Song Series to Carmen Studer's Poems

Felix Weingartner has done some remarkable new songs in his Op. 76 and 77. The former opus comprises four songs to poems by his wife, Carmen Studer, the latter is a cycle "An den Schmerz," three songs and an epilogue, dedicated to Lotte Lehmann, also to Carmen Studer poems. They are issued by Richard Birnbach, Berlin, successor to C. A. Challier & Co.

The great conductor is known in this country as a composer chiefly through his early songs and a few orchestral works. Without doubt he would be better known, were it not that his fame as an orchestral conductor has somewhat overshadowed his creative achievement.

The four songs, Op. 76, are "Einsam," "Glück," "Abendsonne am Meer" and "Der Engel mit dem Schlüssel," the first and last specifically for soprano. There is a melodic freshness in the set that is comforting in a day when so much new music is experimental and tentative. Herr Weingartner writes for the voice so that a singer may express himself in song to the satisfaction of his listeners. For that, he is to be greatly praised.

The songs just mentioned are issued singly, while the cycle "An den Schmerz" is issued under one cover. It is a cycle of fine poetic content (Mme. Studer-Weingartner is a poet of definite quality) for soprano and orchestra, the present piano edition being a reduction of the orchestral partitur. The idiom here is somewhat more advanced than that of Op. 76, but through it all runs the lyric strain which has ever characterized this composer's output. Nothing is more typical of it than the epilogue of the cycle, which is built to a towering climax from a simple diatonic melody that is as pure and lovely as a Beethoven theme.

For singers in search of lieder worthy of their attention and deep study, these Weingartner songs can be heartily recommended. A.

William Walton's "Belshazzar's Feast" Proves Striking Work

William Walton is a name as yet little known on this side of the Atlantic, and to many, the news that another Englishman has written another oratorio will produce nothing but a vague feeling of uneasiness.

But "Belshazzar's Feast" (London: Oxford University Press) is as far as could be desired from the pseudo-Han-delian deserts of academic oratorio. It pulsates with vitality, a rough-hewn work, big in conception and uncompromising in execution. It sounds a new note in choral writing.

The work is conceived in an idiom as dissonant as you please, but an idiom which transcends mere mannerism and is rich in emotional content. The barbaric splendor of the Old Testament is here delineated in clashing colors. It is seldom that a tragic and highly emotional idea can be conveyed in the art of this matter-of-fact age with real dignity. Walton has accomplished this feat. He has pruned his subject down to a mere symbol, and on this symbol

has created a moving and powerful work.

"Belshazzar's Feast" is written for mixed chorus, baritone solo and orchestra.



Fayer, Vienna
A Recent Autographed Photograph of Felix Weingartner, Noted Conductor-Composer

tra, the text selected and arranged from the Bible by Osbert Sitwell. It is published with a German translation by Beryl de Zoete and Baronin Imma Doernberg. S.

New Works in Witmark Instrumental Library

To the Witmark Instrumental Library's division known as "The Woodwind Choir," Lee M. Lockhart, who edits this series, has added his own well-made arrangements, practically conceived, of the theme from Mozart's familiar A Major Sonata, in versions for quartet of two oboes and two bassoons and also for quartet of oboe, two clarinets and bassoon. On the other side he has placed a little andante entitled "Loss" by Gurlitt. Both arrangements are simple and effective. Similarly he has done a Sarabande from a Handel Oboe Concerto and an Andantino by Spindler, in versions for both types of woodwind quartet. The scores, as well as the parts, are issued.

For band from the same publisher comes F. Melius Christiansen's "First Norwegian Rhapsody," a full score of twenty-three pages, showing this admired musician's straightforward creative gift. It is a work charged with folk feeling, finely varied, from its impressive opening Moderato to its brilliant Allegro finale. It will make a stirring program number.

Lee M. Lockhart has admirably edited the Andante from Dittersdorf's B Flat Quartet. This is issued in its original form and also in a version for three violins and 'cello, the third violin being virtually a transposition of the viola part.

Widor's familiar Serenade, a melody of fetching beauty, appears edited by Mr. Lockhart in its piano, violin and 'cello version. A.

The "Art of Fugue" Issued in a New Edition by Tovey

Bach's "Art of Fugue" has been published in open score for the use of students in an edition by that excellent scholar, Donald Francis Tovey (London: Oxford University Press). It is a beautifully edited and printed version of this much neglected work. The open score permits clear delineation of the subtle contrapuntal relationships in the "Contrapunctus XIII" (the "Mirror" fugue). The unfinished fugue has been completed according to precise data from various sources. An extra fugue, invertible and based on four subjects—in itself a remarkable piece of restoration—has been added by the editor in an appendix, to complete the entire cycle as Bach is supposed to have intended it. Altogether, a very valuable contribution to Bach literature. S.

Respighi's "Maria" Issued in Piano Reduction

Ottorino Respighi's concert triptych, "Maria Egiziaca" (Milan: G. Ricordi & Co.), is issued in a splendidly made score, the piano reduction by Guido Zuccoli. The distinguished Italian composer's setting of Claudio Guastalla's mystery was discussed at length in the last issue of this journal, when the world-premiere, given on March 16 by the New York Philharmonic-Symphony under the composer's baton, was reviewed. Suffice it then to record here that the music, on reading it from the printed page, impresses one anew with its sincerity, vibrant dramatic feeling and completeness.

The score is a beautiful example of the printer's art, containing a title page with an illuminated scene of N. Benois, which opens quite as does the stage set on which the drama is given in actual performance. A.

■ — Briefe Mention — ■

Songs

"The Fairy Tree" by Vincent O'Brien to a fine poem by Temple Lane. A most attractive bit of writing, melodious and sincere. It is sung by John McCormack, to whose wife it is dedicated.

Two Songs on Poems by Tennyson: "As Thro' the Land at Eve We Went," "Sweet and Low." By Lodovico Rocca. Under one cover two excellent songs by a young Italian composer, songs which are singable and yet individual in conception. They are issued with their English originals and also Italian translations by G. Davicini. J. & W. Chester, Ltd., London, have published them also.

"Spirit of Mercy." By Mrs. H. H. A. Beach. A fine sacred song for high or low voice (Schmidt). "Heart-Fire and Singing." By Floy Little Bartlett. Another setting of Sara Teasdale's much set poem "Joy." This is a simple one to sing, melodically conventional. (Schmidt.)

"Plodding' Home." By Ted Fiorito. In the popular manner, for medium voice. (Carl Fischer.) "Star of Love" by Albeniz. Vocal Arrangement and Spanish Text by Julian M. Oliver. English version by Alice Mattullah. This is the well known Albeniz tango adapted as a song for medium voice. "November" by Harry Van Dyke. A charming melodic fancy to a poem by John Cowper Powys, for high voice. "Mississippi Lament." By William Wirges. In the style of some of the most popular Negro songs à la 1931, recalling "Muddy Water" and "Ol' Man River" more than it does Negro folk music. (Carl Fischer, Inc.)

"Neath the Skies" by Pietro Cimara is a charming setting for high voice of a French poem by Edmond Harcourt, with English text by Frederick

H. Martens. Interesting is Leon Theodore Levy's "Seven Old Women Sit for Tea" for low voice. Clever writing.

John Alden Carpenter's "Young Man, Chieftain," poem by Mary Austin, is good Carpenter and in the song field that means a great deal. These are all Schirmer issues.

Very attractive are four songs by Constance Mills Herreshoff, whom we can compliment on her taste in selecting fine verse. The songs are "Fable" for medium voice, "Enchantment" for high voice, "Loveliest of Trees" for medium, and "Elaine" for high, the first humorous, the second a love song to a very good poem by Robert A. Simon; "Loveliest of Trees" an A. E. Housman poem set quaintly and last Edna St. Vincent Millay's "Elaine," in which there is musical expression of considerable warmth. Good writing in these songs, an earnestness that is highly commendable. (J. Fischer.)

For String Quartet

A "First String Quartet Book" will be found useful by young players of chamber music, who wish to play small things in lighter vein before studying the standard literature. This book contains compositions by such well-known composers as Cadman, Nevin, Seeböck, and a version of Foster's "Old Folks at Home" by Ladislas Kun, as well as pieces by Soulage, Greenwald, Haesche, Krentzlin, Engelmann, Williams, Preston and Atherton. Mr. Kun has made a large number of the arrangements, Anna Priscilla Risher the Seeböck and R. O. Suter the Atherton piece. (Presser.)

Opera

"Perichole" by Jacques Offenbach. Piano-Vocal Score with new libretto in German by Karl Kraus. This once very popular operetta has been recently revived in Germany with great success in this version, Herr Kraus's text giving the work, as it were, new life. For those who enjoy Offenbach's music seventy-five years after, the score should give pleasure. It is published by the Universal Edition, Vienna, Associated Music Publishers, Inc., New York.

Choral Collections

"Concert Songs for Girls." A collection of 300-odd pages, edited by M. Teresa Armitage, some solo songs, many for two, three and four parts with accompaniment, others a cappella. Excellent standard maintained. Two editions, concert, with piano; students', without. (Birchard.)

For the Violin

Abram Chasins's Prelude in D Minor, Op. 13, No. 5, appears in an excellent transcription for violin by Michael Press. It is a Ditson publication.

For the Piano

Leopold Godowsky's Impromptu and Meditation are superbly written piano music, the latter for left hand alone. G. Schirmer issues these and also Percy Grainger's folk settings, "The Hunter in His Career" and "Handel in the Strand," both for piano solo. Mr. Grainger has written few pieces more fascinating than these.

"Souvenir Russe." By Julius Isserlis. Op. 9. Superior salon music by a gifted young Russian. "Palastinenische Skizzen." By Joachim Stutschewsky. Modern sketches of singular clarity, strongly racial in character. (Vienna: Universal Edition.)

"Aragon," "Habanera." By Federico Longas. Two brilliant Spanish pieces dedicated respectively to Vladimir Horowitz and Jose Echaniz. We prefer the "Aragon."

"Trois Pièces." By Louis Cortese. Most amazing compositions which without much reason have discarding bar lines in the interest of a continuity, which very few will appreciate. (Paris: Editions Maurice Senart.)

Two Suberb Concert Songs

WITH ALL OF DUBLIN LOOKIN' ON
by Louise Snodgrass—One key

THE GARDEN WHERE THE PRATIES GROW
by Samuel Liddle—Three keys
Sung by John McCormack

Galaxy Music Corp., 2 E. 46th St., New York, N.Y.

PROVIDENCE FORCES IN DEBUT CONCERT

Orchestra Under Baton of Leps Received with Enthusiasm

PROVIDENCE, April 5.—The newly-organized Providence Symphony Orchestra achieved a remarkable success in its initial concert in Infantry Hall on the afternoon of March 13. Presenting an exacting program which included Beethoven's "Egmont" Overture, Tchaikovsky's E Minor Symphony, Chadwick's Overture "Melpomene," and excerpts from Rimsky-Korsakoff's "Snegurochka" the group showed itself already well-routed, capable of refinement in interpretation, and above all accurate as to intonation.

The large audience was justified in the enthusiasm it displayed, for the work of the orchestra held out a definite possibility for a permanent organization of real merit. No little credit is due Wassili Leps, the conductor, for his excellent leadership.

As a sequel to the first concert by the new orchestra a charter was granted to the organization by the Secretary of State under the statutes governing non-profit-making enterprises. The incorporators were William L. Sweet, Marion L. Misch, Mary K. Hail, Edith Nichols, Lydia O. Beckwith, and Wassili Leps, all of Providence; Clifford G. King of Barrington, and Stephen J. Casey of South Kingston.

Oratorio Society Appears

Spoehr's "Calvary" was given by the Oratorio Society at the Elmwood Church on March 25. This group added credit to its already splendid record for the season, showing the results of its careful training under the baton of William W. DeRoin. Soloists included Ruth B. Ludgate and Helen C. Place, sopranos, Eva G. McMahon and Jeannette L. Waddington, contraltos, Medora Ladeuze, organist, Stanley Hall, tenor, James King and Arthur L. Elvin, basses, and Charles D. Fiske, pianist.

The Department of Music in Brown University presented Dubois's "Seven Last Words of Christ" in Sayles Hall on the afternoon of March 25. Under the direction of Arthur B. Hitchcock the combined choirs of Brown University and Pembroke College, and the Pembroke College Glee Club, united, with the assistance of local soloists, to give the familiar work. The assisting artists were Geneva J. Chapman, soprano, Blanche Davis, organist, Berrick Schloss, tenor, and Harry A. Hughes, baritone.

The final concert of the season in the Pembroke College Series was given by Maria Kurenko, soprano, in Alumnae Hall on Monday evening, March 14. A cordial audience heard a program of songs and operatic arias. Hubert Giesen was at the piano.

As a part of a plan to exchange musical club programs, the Beethoven Club of Woonsocket gave a recital under the auspices of the Chopin Club in the Plantations Club auditorium on the morning of March 10. Those who took part were Mary P. Costa, pianist, Christiana C. Cavedon, soprano, Omer Plouffe, violinist, and Albert Roy, baritone.

The Musical Clubs of Pembroke College in Brown University were heard in concert on March 10.

The Clavier Ensemble gave a concert for the benefit of the unemployed on the evening of March 4 in the Elk's Auditorium. An orchestra accompanied the soloists in Mozart's concerto for three pianos, and Paul Vellucci directed the ensemble. The soloists were May Atwood Anderson, Marjorie Morgan and Dorothy J. Pierce. A second feature of the program was the playing by Beatrice Ward and Paul Vellucci of Illiašenka's Prelude in E Flat Minor (from manuscript), and the "Synchronismes" of Brazilewski and Illiašenka. These bore the subtitles "Blue," "Tango," "Valse," and "Charlestown." A concerto for three pianos without orchestra by Isidor Philipp, dedicated to Avis Bliven Charbonnel, the coach of the ensemble, was played by Mme. Charbonnel, May Anderson, and Constance Jones.

In addition, Dorothy J. Pierce, Lydia Bell and Margaret Ginand gave the Weber-Godowsky Invitation to the Dance, and George A. Baker, Jr., Elizabeth Higgins, and Dorothy H. Sperry the Adagio from the Bach concerto for three pianos and strings.

The Glee Club, under the baton of Arthur B. Hitchcock sang works by Handel, Brahms, Deis, Friml, and Treharne; and the Orchestra, led by Arlan Coolidge, presented suites by Handel and Haydn. Edwin Orlando Swain, baritone, of New York, guest soloist, assisted by Theodore Webb at the piano, sang works by Schumann, Strauss, Bridge, Weaver and Moussorgsky.

The Monday Morning Musical Club gave a concert for the benefit of its student fund on March 9 in Memorial Hall. Those appearing included Gertrude J. Chase, pianist, Lucy Marsh Gordon, soprano, Mary Brooks, violinist, and Margaret J. Prew, flutist. A trio composed of Helen Keenan, Bar-



© Bachrach
Wassili Leps, Conductor of the Providence Symphony Orchestra, Who Gave Its First Concert on March 13

bara Smith, and Lydia Bell played Dvorak's Trio in F Minor.

The Chaminade Club observed its annual Guest Artist night on March 8 at the Plantations Auditorium, presenting Jesus Maria Sanroma, pianist.

ARLAN R. COOLIDGE

Otto Wick Leads New York City Orchestra in Benefit Event

The New York City Orchestra, Otto Wick, conductor, gave a concert in the auditorium of the City College of New York on the evening of March 27, under the joint auspices of the Musicians' Emergency Aid Committee, Walter Damrosch, chairman, and the German-American Conference, Victor Ridder of the *Staatszeitung*, chairman.

Gladys Rice, soprano, was the soloist, singing an aria from Verdi's "Forza del Destino" and "My Hero" from "The Chocolate Soldier." The first part of the orchestral program included Beethoven's "Egmont" Overture, a Fantasy on Humperdinck's "Hänsel and Gretel" music arranged by Fried, and the Introduction to Act III of "Lohengrin." The second half, which was lighter in content, included works by Strauss, Wolf-Ferrari, Tchaikovsky and Herbert. The audience was a good-sized and cordial one. F.

Martha Attwood Heard as Soloist at Jefferson Dinner

Martha Attwood, soprano, was heard as soloist at the Jefferson Dinner given at the National Democratic Club in New York on April 2. Miss Attwood will also be soloist at a dinner to Secretary of Labor Doak on April 16. On the following day, she will sing several Bach works at a concert of the MacDowell Club in New York.

ACADEMY OF SINGING TEACHERS GATHERS

Tenth Anniversary of Group Marked at Meeting

The American Academy of Teachers of Singing gathered on the evening of March 23 at the Harvard Club to celebrate its tenth anniversary.

In the decade since its founding in New York, the academy has done a considerable number of very worthy things, revealing but little of its activities to the public. It has maintained high standards, has issued from time to time brief, but stimulating, publications to its several thousand correspondents among the vocal teaching profession of this country. It has shown itself a body worthy of real esteem and regard.

With George Fergusson as chairman, the evening proved to be an unusually enjoyable one. Following the dinner, Mr. Fergusson related the history of the organization for the benefit of the guests, as well as the academy's more recent members. He introduced William J. Henderson, dean of New York's critics and active as reviewer for the *Sun*, who was followed by John Erskine, Herbert Witherspoon and Osbourne McConathy. The addresses were of vital interest, each touching on a special phase of voice in its relation to the art of music.

In addition to Messrs. Fergusson and Witherspoon, the members present were:

Walter L. Bogert, William S. Brady, Horatio Connell, Robert Elwyn, J. Bertram Fox, Yeatman Griffith, Victor Harris, Frederick H. Haywood, Allen Hinckley, Wilfried Klamroth, Gardner Lamson, Isidore Luckstone, Homer G. Mowé, Frederic L. Pease, Francis Rogers, Edgar Schofield, Percy Rector Stephens, Stephen Townsend, Theodore Van Yorke, Frederic Warren and Arthur D. Woodruff.

The guests present, in addition to Messrs. Henderson, Erskine and McConathy, were:

George Engles, Charles Hackett, Pierre V. R. Key, A. Walter Kramer, Leonard Liebling, G. Oscar Russell, Albert Stoessel and Reinhard Wernrath.

Frank Kneisel, Violinist, to Wed Ruth Brank

SUMMIT, N. J., April 5.—The Rev. Dr. and Mrs. Rockwell S. Brank of this city have announced the engagement of their daughter, Ruth Brank, to Frank Kneisel, violinist, son of Mrs. Franz Kneisel and the late Franz Kneisel. Miss Brank is a senior at Smith College.

Samuel Dushkin, violinist, was called recently to fulfill engagements in Milan, Florence, Munich and Frankfort.

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New York's Round of Concerts and Recitals

(Continued from page 19)

Mr. Niles officiated as both soloist and accompanist.

Lange Quartet Heard

The Hans Lange String Quartet, consisting of Hans Lange and Arthur Schuler, violins; Zoltan Kurthy, viola, and Percy Such, cello, appeared in Steinway Hall on March 22. Kodaly's Second Quartet, Schubert's posthumous "Quartet-Satz," and the Quintet of Ernest Bloch comprised the program.

The Kodaly work was played by the group with balance and a fine appreciation of its folk qualities. It is a refreshing composition, written with the informal grace and pungent incisiveness that are characteristic of its composer. The Schubert "Quartet-Satz" was a delightful interlude, forming, with its comparative classicism and reserve, a striking contrast to the ruggedness of the other numbers of the program.

Ernest Bloch's Quintet, the piano part excellently played by Frank Sheridan as assisting artist, again proved to be virile and powerful music, and was performed with breadth of style and sonority. The audience applauded both the quartet and the assisting artist with hearty enthusiasm.

Musical Art Quartet Heard

The Musical Art Quartet gave its fourth concert of the season in the Town Hall on the evening of March 22. The program included César Franck's D Major Quartet and the A Minor Quartet, Op. 29, of Schubert. The group, which consists of Sascha Jacobson and Paul Bernard, violins, Louis Kaufman, viola, and Marie Romaet-Rosanoff, cello, showed a fine sense of ensemble and tonal balance. A large audience gave every evidence of hearty enjoyment, applauding copiously throughout the program.

The Franck work was given a very sympathetic reading. Its ponderous, almost symphonic, complexities were delivered with warmth and sonority. The Schubert Quartet had, in the hands of the group, a fresh spontaneity that moved the audience to much enthusiasm.

Carmen Reuben Heard Again

Carmen Reuben, mezzo-soprano, who has not been heard in New York for some time, returned to give a song-recital in the Town Hall on the evening of March 23, with Frank Bibb at the piano.

The singer's interpretations were at all times musically, and she succeeded in establishing the varied moods of her songs. She was at her best in the more placid numbers. The program began with five songs to texts by Goethe, the centenary of whose death occurred the

day before the recital. There were also numbers by Brahms and modern French composers, and a group in English.

Violin and Adler

Mischa Violin, violinist, and Clarence Adler, pianist, were heard in a sonata recital in Steinway Hall on the evening



Rosa Ponselle Amplified Her Triumphs of the Opera House in a Town Hall Recital

of March 25, presenting three works in the form, that by Beethoven, Op. 30, No. 3; that by Brahms in D Minor, Op. 108, and the César Franck in A Major.

The work of both these artists individually is well known, and the combination was a happy one, as their ensemble was good and the tone quality was well balanced between the two instruments. The Brahms had power, and the mysticism of the Franck work was convincingly projected.

The Perolé Quartet and Brahms

In the orderly progression of Brahms's chamber music, set forth by the Perolé String Quartet and assisting artists at the Dalton School, the works for the concert of March 27 were the A Minor Clarinet Trio, Op. 114; the A Minor String Quartet, Op. 51, No. 2, and the A Major Piano Quartet, Op. 26. Simeon Bellison assisted in the first, and Nella Miller-Kahn in the third. The exposition of the three works gave great pleasure to a faithful audience.

Yvette Le Bray's Concert

Yvette Le Bray, mezzo-soprano, appeared in an elaborate program of "Song Portraits" on the evening of

March 27, in the Guild Theatre, assisted by the Philharmonic-Symphony Scholarship Quartet and Frank Chatterton, pianist.

Mme. Le Bray sang well-known arias and songs in costumes appropriate to the music. For her first group she chose Schubert's "Ave Maria" and "Je vois Dieu" from Massenet's "Thaïs," creating a striking picture in the white veils of a nun. Saint-Saëns's "Mon cœur s'ouvre à ta voix" was exotically staged by the artist in a dazzling costume of brilliants. A group of songs by Taylor, Boëllmann, Chabrier and Martini was beautifully sung, this time in a black velvet gown of the Eugénie period. Finally, there were an excerpt from "Carmen" and two other works, given in a gold costume of a striking Spanish type.

The artist is a possessor of a warm, dark voice, which is capable of great



John McCormack Sang His Farewell for the Season to a Great Audience Before Leaving for Europe

intensity of feeling. Her diction was excellent, and she created a statuesque and convincing picture in each of her characterizations.

The quartet played its accompaniments excellently, and won round after round of applause from the audience in three numbers.

McCormack Sings Farewell

For his final recital in New York this season, John McCormack was at his best on Easter Sunday evening, March 27. He has rarely been more in the vein, touching his hearers' hearts in the deeper moments and regaling them with true humor in the lighter.

During Holy Week he had lost a devoted friend in Chauncey Olcott, and in his memory he sang Arthur Sullivan's "Thou'ret Parting Hence, My Brother." There is probably no one else today who can take a Victorian lyric such as this and transform it into a deeply felt farewell. Those who watched the great tenor closely in this song noted that he was almost overcome with the emotion it produced on him while singing it. That was transferred to those of us who listened. It was a memorable achievement.

His Handel and du Vinci, his Irish folk-songs, his encores in all styles, were given with that superb breath control and crystal-clear enunciation that enable one to know the text of every song he sings. The voice was rich, the tone was free, the balance was ever maintained between folk and art music. A light ballad, Howard Fisher's "Once in a Blue Moon," was an object lesson in how a trifle can be sung with consummate art. Mr. McCormack's approach to a song is that of the singer who can establish for his audience his

own interpretation as the authentic one. There are few who can. But those few can, because they have made the song so completely their own that it becomes indelibly associated with their performance of it. Think this over. How many singers are successful in singing songs that Mr. McCormack has introduced?

Edwin Schneider was, as always, the accompanist. On this occasion he played a solo group of pieces by Ireland, Graudor and Arnold, for which he was encored.

Marie Powers in Notable Debut

When a singer making her New York recital debut at Town Hall is obliged to repeat four out of a total of fourteen songs, as did Marie Powers on the evening of March 28, it is readily understood that her audience is enjoying her program.

Miss Powers's hearers gave her proof of this from her opening Piccini aria "O notte" and the subsequent Rossi "Ah! rendimi." Here is a young contralto whose singing has authority, whose diction in Italian, German, French and English is notably good, who combines with a well-produced voice of rich quality, charm and the skill of song singing.

A group of Hugo Wolf, including the superb "Coptisches Lied II," won her Schubert's "Haidenröslein" as an archly sung encore, followed by a Liszt, Grieg, Brahms bracket, with the last-named composer's "Sapphische Ode" as an extra. The encored songs were Debussy's "Mandoline," Grieg's "A Swan," Kramer's "Pleading" and La Forge's exquisite "Far Away," one of his finest songs. To this Miss Powers added his much-loved "Before the Crucifix." The composer was her artistic collaborator at the piano and in the last-named song presided at the organ. Miss Powers, in sharing the applause with him, recognized his important contribution to the evening.

Virgean England Estes in Debut

Virgean England Estes, pianist, gave a debut recital in the Town Hall on the afternoon of March 29. Her program included the Bach Toccata in G Minor, a group of Brahms works, Chopin's Sonata in B Minor, and a final group

(Continued on page 34)

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ROCHESTER DRIVE ACHIEVES SUCCESS

Continuance of Two Orchestras Assured in Fund Campaign

ROCHESTER, April 5.—Continuance of the Rochester Philharmonic Orchestra and the Civic Orchestra was assured by the splendid response to the campaign to raise funds for next season, launched recently by the Rochester Civic Music Association. The campaign lasted nine days and closed with \$99,104 pledged by 6638 subscribers.

Although this figure fell somewhat short of the goal of \$108,658, there was much rejoicing. The essential object, that of continuing the orchestras, had been attained, and it was considered that the comparatively small shortage would be made up later. Leaders pointed out that 3899 more individuals than previously had given financial support in this campaign, and that many of the pledges had come as a personal tribute to George Eastman.

At a dinner at the Chamber of Commerce, Simon N. Stein, first vice-president of the Civic Music Association and presiding officer of the campaign expressed the gratitude of the Civic Music Association to the citizens of Rochester whose gifts had made possible the continuance of the orchestras, and Arthur M. See, secretary of the association, announced that the Civic Orchestra for the five last concerts of the season would play at the Eastman Theatre.

Howard Hanson, director of the Eastman School of Music, addressing the team workers, paid tribute to the public spirit of the people of Rochester in coming to the aid of music in this time of economic stress.

MARY ERTZ WILL

Rosa Ponselle Is Feted Visitor in Oberlin Recital

BERLIN, April 5.—Rosa Ponselle came to Oberlin on March 11 to close the series of artist recitals sponsored by the Oberlin Conservatory of Music. She was received most enthusiastically by a large audience and sang many encores.

The Oberlin course has presented in past concerts, Ossip Gabrilowitsch, Josef Lhevinne, Robert Goldsand, the Roth String Quartet, Felix Salmond,

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Jacques Thibaud, the English Singers, and four symphony concerts.

Bruce Benjamin, with Axel Skjerne at the piano, gave Schubert's complete song cycle "Winterreise" in a recital in Warner Concert Hall on March 15.

Gloria Perkins, Young Violinist, Hailed in Winston-Salem Debut



Gloria Perkins, Nine-Year-Old Violinist

WINSTON-SALEM, N. C., April 5.—Returning to her native city, nine-year-old Gloria Perkins, a promising violinist, who has studied in New York with Louis Persinger, made her debut in a recital in Memorial Hall on the evening of March 17. The recital was given under the auspices of the Woman's Club. Dean Charles G. Vardell, Jr., was the accompanist for the young artist.

Miss Perkins made an excellent impression with skillful performances of Mozart's Concerto in A Major and works by Vieuxtemps, Rimsky-Korsakoff, Gresser and Ries. The enthusiastic audience demanded encores.

Musicians' Emergency Aid Arranges Musicales in New York Churches

A series of programs by unemployed musicians, both instrumentalists and singers, has been arranged in various churches of New York by the Musicians' Emergency Aid Committee. The artists will receive fees, but admission is free to the public. The schedule is as follows: Trinity Church, from 12:30 to 1:00 o'clock on April 12, 19 and 26; St. Bartholomew's, every Monday and Thursday from 4:30 to 5:30; St. Thomas's, every Tuesday and Friday from 4 to 5 o'clock; Brick Presbyterian Church, every Monday, Wednesday and Friday from 12:00 to 12:30. On April 10 at 8 o'clock the Beethoven Septet will be performed at the Church of the Heavenly Rest. Arrangements are being made to give programs also at the Riverside Church and at a synagogue.

Paul Kochanski will make his usual summer appearances in Paris, returning for his twelfth consecutive American season in October.

HANSON CONDUCTS AMERICAN WORKS

Four Premieres Featured in Rochester Native Concert

ROCHESTER, April 5.—The twenty-fifth concert of the American Composers series was given on March 24 at Kilbourn Hall by an orchestra of players from the Rochester Philharmonic, conducted by Howard Hanson. The program included Sowerby's Overture "Comes Autumn Time," the third movement from Edward Kurtz's First Symphony, Randall Thompson's Second Symphony, the first movement of Henry Cowell's Concerto for piano and orchestra with the composer at the piano, "Symphonic Fragments" by Dorothy James, and John Powell's "Nachez on the Hill." The Sowerby and Powell compositions had been played before; the others were first performances.

Thompson's Second Symphony Given

The outstanding composition was decidedly Mr. Thompson's Second Symphony. It was consistently fine writing, interesting in thematic material and in rhythmic effects (both essentially American in derivation) and had an assurance and breadth of style that gave promise of performance by other American orchestras. Mr. Thompson was present at the concert and received an ovation from the audience.

Edward Kurtz's work was a scherzo written in scholarly style and containing both charm and finish. Mr. Kurtz is head of the department of Orchestral Music in Iowa State Teachers' College.

The audience was both interested and highly entertained by Mr. Cowell's piano effects and his comments thereon. After the concerto movement was played, Mr. Cowell played several of his piano solos.

Miss James's "Symphonic Fragments" were delicate in character and showed a sense of poetic values and good orchestral handling. She was present also and was given a cordial reception.

Mr. Powell's "Nachez on the Hill"

is a setting of three Virginia folk tunes, and formed a jolly and melodious closing to the program. Dr. Hanson and the orchestra were given the usual warm reception.

Chamber Music Groups Heard

A trio consisting of Lucile Johnson Harrison, harp, Leonardo DeLorenzo, flute, and Paul Kefer, 'cello, gave a very charming recital on March 22 at Kilbourn Hall. The trio gave two works, a Rameau Trio en Concert and Debussy's Petite Suite. The artists also appeared in solo numbers accompanied at the piano by Emanuel Balaban. The audience was most cordial and all the artists had to give encores.

A public memorial service was held at the Eastman Theatre on March 23 for George Eastman. Dr. Rush Rhees, president of the University of Rochester, Mayor Charles S. Owen, and Roland B. Woodward, executive vice-president of the Chamber of Commerce, were the principal speakers. The musical program included the "Good Friday" music from Wagner's "Parsifal," played by the Rochester Civic Orchestra, Guy Frazer Harrison conductor. The Kilbourn Quartet played the Cavatina from Beethoven's String Quartet Op. 13, the "Trauersymphonie" by Locatelli was played by the Eastman Student Orchestra, Harold Gleason conducting, and Howard Hanson's "Elegy" was given by the Eastman School Chorus and Eastman Student Orchestra, Dr. Hanson conducting. The theatre was well filled. Joseph T. Alling, president of the board of trustees of the University of Rochester, presided.

MARY ERTZ WILL

Woodman Choral Club of Brooklyn Disbands

After thirty years of existence, the Woodman Choral Club of Brooklyn has been disbanded. R. Huntington Woodman, who has been conductor of the club since its establishment, resigned recently owing to the pressure of other duties. He is organist and music director of the First Presbyterian Church of Brooklyn.

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Los Angeles Civic Chorus Makes Bow in Joint Concert with Philharmonic

New Unit, Trained by Joseph Adam, Heard in Carpenter Ode and Lambert's "Rio Grande" Under Baton of Rodzinski—John Charles Thomas Hailed as Soloist

LOS ANGELES, April 5.—A program of varied interest was given by the Philharmonic Orchestra, Dr. Artur Rodzinski conducting, in its twelfth pair of concerts in the Auditorium on March 24 and 25. The appearance of John Charles Thomas as soloist, and the first hearing of the Los Angeles Civic Chorus, organized as an adjunct of the orchestra and trained by Joseph Adam, were features. Mr. Thomas, always a prime favorite in Los Angeles, sang the Credo from Verdi's "Otello," in masterly fashion, and a group of songs by Strauss, Brahms and Marx. The baritone was in excellent voice, and again proved a master of all matters that pertain to artistic singing. He was almost forced to break the "no encore" rule, but instead of singing again made a speech.

Choral Novelties Heard

The chorus had parts in two numbers, John Alden Carpenter's "Song of Faith" and Lambert's "The Rio Grande," heard here for the first time. Mr. Adam has been discriminating in his choice of voices and has made remarkable progress in training them in so short a time. The chorus sings with good quality of tone and commendable flexibility.

R. D. MacLean was the narrator in the Carpenter opus. Though the work was not up to the standard of other compositions by this composer, as a musical expression of the two hundredth anniversary of the birth of Washington, it was a welcome number and was given a fine performance.

In Lambert's work, founded on Sacheverell Sitwell's poem, the con-

tralto solo was taken by Kathryn Killian and the piano part was well played by Ilse Rodzinski. The orchestral numbers were the Prelude to Wagner's "Parsifal" and a suite from the ballet "Daphnis et Chloe" by Ravel. The house was practically sold out, and there was enormous enthusiasm.

Another symphonic program was that given by the Symphonica Praeceptorum, a group of some sixty school teachers, conducted by Henry Svedrofsky. It was the third concert of the organization's second season and showed the marked improvement it is making. The program included the Overture to Weber's "Freischütz," a suite by Frederiksen, "East of the Sun and West of the Moon," and Tchaikovsky's Symphony No. 5 in E Minor. The soloist was George Stewart McManus, dean of music at the University of California in Los Angeles, who played the Piano Concerto in A by Mozart in a scholarly manner.

Toch in Pro Musica List

New life was injected into the doings of the local Pro Musica chapter by the appearance of Ernst Toch, in a program of his compositions on March 17. The chancellor and board of trustees of the Los Angeles University of International Relations united with Pro Musica in a banquet and reception preceding the program. E. Robert Schmitz, president of the national body, was in charge, and read a paper by Dr. Toch setting forth his ideas of the new order musically. The composer had the assistance of Barbara Stout, soprano; Albert Vertchamp, violinist, and Philip Kahgan, viola player. Of the works heard, one of the most interesting was a Divertimento for violin and viola. The visitor was given a cordial greeting.

Chamber Music Events

The following evening brought the third and last in the series of Biltmore evenings by the Bartlett-Frankel String Quartet. The ensemble per-

formed Schubert's Quartet in D Minor, Malipiero's "Stornelli e ballate" and Ravel's Quartet with beauty of tone and finely balanced musicianship. Removal to a larger room in the hotel was found necessary for this concert.

The Zoellner String Quartet gave the first of a series of programs in the auditorium of the Zoellner Conservatory on March 18. The program included Beethoven's Quartet, Op. 18, No. 1; Glazounoff's "Les Chanteurs de Noel," "Glorification" by Liadoff, and Rimsky-Korsakoff's "Choeur Danse Russe." Hardesty Johnson, tenor, and a member of the Zoellner faculty, was heard in a group of songs.

MacDowell Program

The Society for the Advancement of American Music, Louise Woodson Curtis, president, gave an interesting program of MacDowell music at its monthly meeting at the Cumnock School. The Piano Concerto in D Minor was given a brilliant performance by Gertrude Cleophas of Glendale, with Mina Ganton at the second piano. Several piano works were arranged for a chamber orchestra by Anna Priscilla Risher, who acted as chairman of the evening. Four songs were sung by John Seifert, with Miss Risher at the piano.

A program of songs by Harriet Ware, given by Clemence Gifford, contralto, Dr. Carl Omeron, tenor, and the composer, aroused much enthusiasm on a recent Sunday evening at the Woman's Athletic Club. Songs from "In an Old Garden" and other favorites were included in the program.

Harald Kreutzberg, seen here two years ago, returned for two programs in the Auditorium under the Behymer management. The dancer and his four assistants were acclaimed by capacity audiences.

Easter brought forth some of the best efforts of the many excellent church choirs. In the Sunrise Service in Hollywood, 25,000 persons heard Mary McCormic, soprano of the Chicago Civic Opera Company.

HAL DAVISSON CRAIN

EVENTS IN CLEVELAND

Paderewski Recital Is Feature—Organ Series Given

CLEVELAND, April 6.—Paderewski's recital, given in Masonic Hall on the afternoon of March 20, was one of the outstanding events of the musical year in this city. Every available seat was filled, and the auditors overflowed upon the stage. As the famous pianist entered, the audience rose.

The program included Mozart's Sonata in A Major and the Chopin Sonata in B Minor, a miscellaneous group by the latter composer, another by Debussy, Liszt's Hungarian Rhapsody No. 3 and the same composer's arrangement of Bach's Prelude and Fugue in A Minor. In his playing, the great artist, as of yore, reached unique emotional heights. Many encores were given at the close.

The second of three recitals devoted to contemporary music for the organ was played on April 6 by Melville Smith, associate professor of music at Western Reserve University.

Mr. Smith's program included works by Dupré, Tournemire, Wood, Vaughan Williams, Copland-Smith and Kaminski. The last of the series will be given in May, and will be devoted entirely to American compositions.

Arthur W. Quimby is also giving Sunday afternoon organ recitals during April. Both series are open to the public.

MATTHEW PASSION HEARD IN PORTLAND

Audience Crowds Auditorium for Local Premiere of Bach Work

PORTLAND, ORE., April 5.—Bach's "St. Matthew Passion" was presented by Willem van Hoogstraten on March 21, with the Portland Choral Society, a choir of eighty boys selected from grade schools, five soloists, and the traditional small orchestra, including the organ and piano. The date of performance coincided with the natal day of the composer. There was a capacity audience at the municipal auditorium. It was the first performance of a choral work of such magnitude in Portland. Mr. van Hoogstraten's tireless energy and inspiring force of personality made possible this event, which closed the symphony season.

Halfred Young sang the recitative of the evangelist with faultless diction and sympathy. Mark Daniels sang the baritone role with expression and tenderness. Leah Leaska, soprano, Ella Hjertaas, contralto, and Otto Wedemeyer, bass, displayed fine ability and musicianship. Edgar E. Courten presided at the piano, and Frederick W. Goodrich at the organ. The playing of Handel's Largo preceded the choral work.

Tuneful numbers by Nicolai, Goldmark, Dukas, Strauss, Smetana and Tchaikovsky were features of the final matinee concert on March 13. It was announced that the "Passion" would be repeated on the following Saturday afternoon for the benefit of the orchestra.

Apollo Club Appears

Artistic in presentation and content was the program of the men's Apollo Club, led by Mr. van Hoogstraten, at the Masonic Temple on March 24—a cappella works by Brahms, and Rubinstein's "Seraphic Song," with Madeline Dwyer singing the contralto solo and Edouard Hurlmann playing the violin obbligato. Frits De Bruin of Los Angeles, was the soloist in Grieg's "Land-Sighting," and also commanded interest in two groups of solos. Robert Flack was the accompanist.

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"PARSIFAL" GIVEN TWO HEARINGS AT METROPOLITAN

Wagner's Religious Drama Given Twice in One Week to Sold-Out Houses—Tibbett Triumphs Again as Amonasro — "Andrea Chenier" Makes Belated Entry for Season.—Various Works Given Final Hearings for the Year

TWO Holy Week performances of "Parsifal," with alterations of cast, gave an element of difference and distinction to the fortnight at the Metropolitan. Both were on a high plane, not only as to the orchestral playing under the baton of Artur Bodanzky and the singing of the principals, but the stage direction of Hanns Niedecken-Gebhard.

A special performance of the festive drama was given on the evening of March 22, as a benefit for the Knickerbocker Hospital. The auditorium was crowded, although there was an advance in prices.

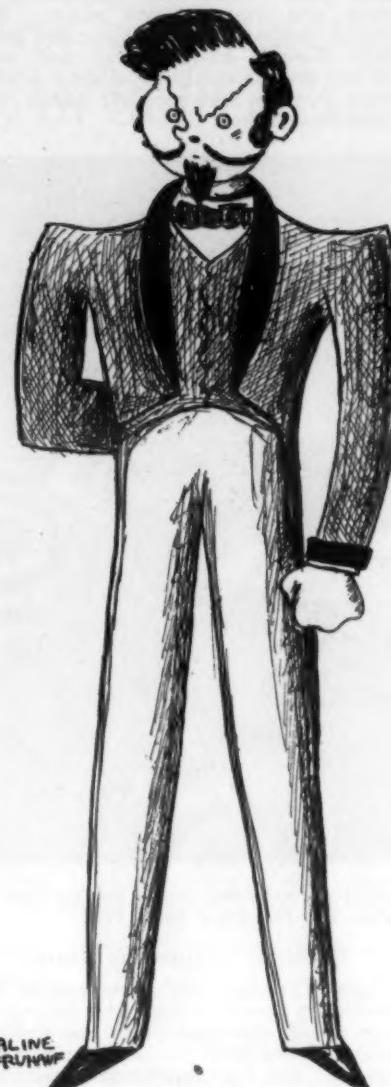
The performance had a new Kundry in Göta Ljungberg, who sang the role for the first time in New York, with considerable personal allurement, if with some debatable vocal details. Rudolf Laubenthal sang the title role, being an earnest and large-toned knight, despite a contretemps when his spear was shattered in the second last scene.

Clarence Whitehill was a noble Amfortas, and Michael Bohnen a moving Gurnemanz. Others in the cast were: Siegfried Tappolet, Titorel; Gustav Schützendorf, Klingsor; Doris Doe, the Voice in the Cupola and one of the solo flower maidens, whose ranks included also Mmes. Fleischer, Mario, Falco, Dalossy and Ryan. Knights and esquires were impersonated by Messrs. Windheim, Altglass, Bada and d'Angelo.

Mr. Niedecken-Gebhard deserves credit for some freshening of the action, and Mr. Setti for the generally good choral work. Mr. Bodanzky led a performance that had many eloquent moments. M.

Good Friday Performance

The annual Good Friday performance, on the afternoon of March 25, brought Gertrude Kappel back to the role of Kundry and presented Lauritz Melchior as Parsifal. Both were in exceptionally good voice, and the music drama profited thereby. Mr. Bodanzky's reading of the score was firm, clear, well-proportioned and emotionally eloquent. T.



Lawrence Tibbett, Looking Very Savage to the Cartoonist, as Colonel Ibbetson in Deems Taylor's Opera

Sunday Night Concert

The Sunday night concert on March 20 was given for the benefit of the Zitomir Talmud Torah. The program consisted of scenes in concert form of favorite operas and included portions of "Carmen," "Martha," "Bohème," "Romeo and Juliet" and "Trovatore."

The artists taking part were Mmes. Doninelli, Fleischer, Guilford, Flexer and Swarthout, and Messrs. Thill, Windheim, Tokatyan, Merli, Cehanovsky, Borgioli and Anderson. Mr. Pelletier conducted. J.

Tibbett Sings "Amonasro"

For the sixth time, "Aida" was sung on the evening of March 21, the occasion being notable for Lawrence Tibbett's particularly good performance as Amonasro. Mr. Tibbett sang the music impeccably and acted with finesse, making the role an outstanding one in every respect. Mme. Rethberg was a fine Aida, and Mr. Merli the Radames. Others in the cast included Mmes. Claussen and Doninelli, and Messrs. Pinza, Anderson and Paltrinieri. Mr. Serafin conducted. H.

"Pelléas" Repeated

The season's second performance of "Pelléas et Mélisande" was given on the evening of March 23. The cast was the same as on the previous occasion, with one exception. Pavel Ludikar replaced Clarence Whitehill as Golaud. Lucrezia Bori and Edward Johnson, in the title roles, were effectively moving, singing with the restraint and finesse that are required by the mezzo-tints of the Maeterlinck-Debussy opus. Ina Bourskaya appeared as Geneviève, Léon Rothier as Arkel, Paolo Ananian as the physician, and Ellen Dalossy as Yniold.

Louis Hasselmans conducted. The entire performance was excellent, sustaining throughout the fairy-tale atmosphere of the work. D.

The Second "Sonnambula"

The repetition of "La Sonnambula" on March 23 enlisted the services of the same cast as was heard in the first performance. Lily Pons sang the role of Amina with brilliance and fine control of her vocal resources. Beniamino Gigli sang beautifully as Elvino, as did Ezio Pinza as Rodolfo. Ina Bourskaya appeared as Teresa, and Aida Doninelli as Lisa. Louis D'Angelo and Giordano Paltrinieri sang other roles. Tullio Serafin conducted. P.

The Last "Trovatore"

"Trovatore" was sung for the last time this season on the night of March 25. Mme. Rethberg was impressive dramatically and fine vocally as Leonora. Mr. Merli was an excellent Manrico, and Mr. Borgioli the Di Luna. Miss Petrova repeated her impressive Azucena, and Mme. Egner and Messrs. Anderson, Malatesta and Paltrinieri completed the cast. Mr. Bellezza conducted. D.

The Final "Ibbetson"

Deems Taylor's "Peter Ibbetson" had another hearing on Saturday afternoon, March 26, with Miss Bori, Mr. Johnson and Mr. Tibbett in their familiar roles, all three contributing again to the success of the work. Miss Swarthout was the Mrs. Deane, a role which she is making her own this season. In place of Mr. Rothier, Louis d'Angelo appeared for the first time as Major Duquesnois, in addition to his often-sung part of the Chaplain in Act III. He did the part of the major earnestly, but failed to impart to it that touching quality for which Mr. Rothier is famous. Mr. Windheim was an admirable Achille. The smaller parts were in the hands of their familiar interpreters. Mr. Serafin conducted. A.

"Manon" Says Adieu

Massenet's "Manon" was sung for the fifth and last time this season at the popular Saturday night performance on March 26, with Grace Moore in the title role and Beniamino Gigli as des Grieux. Mr. De Luca sang the elder des Grieux. The remaining roles were capably filled by Mmes. Doninelli, Egner and Flexer, and Messrs. Rothier, Bada, Cehanovsky, Ananian, Altglass and Gabor. Louis Hasselmans conducted. J.

Favorite Music at Opera Concert

The Sunday Night Concert on March 27 was given entirely by American members of the company, the program consisting largely of song-favorites familiar to a former generation.

Among these were "Nellie Bly," "Camptown Races," "Suwanee River,"



Lily Pons Again Wore Plaids for Her Excellent Singing as Gilda in "Rigoletto"

"Louisiana Belle" and "Old Black Joe." Lawrence Tibbett sang "Ol' Man River" and a jazz band from NBC was heard.

The other singers taking part included Arthur Anderson, Edward Johnson, Grace Moore, Gladys Swarthout, Queenie Mario, Frederick Jagel, Leonora Corona, Nanette Guilford and Joseph Macpherson. The jazz orchestra played a Nocturne and a March by Thomas Griselle, a recent prize winner in the RCA-Victor contest for American compositions. Wilfred Pelletier conducted the opera orchestra, opening the program with James P. Dunn's "Overture on Negro Themes." D.

The Third "Sadko"

Having its third presentation this season, "Sadko" was sung on the evening of March 28, with Georges Thill again in the title role. Editha Fleischer did beautiful singing as Volkova.

The remaining roles were in the hands of Mmes. Swarthout, Bourskaya, Besuner and Falco, and Messrs. Basiola, Tedesco, Bada, Ludikar, Anderson, D'Angelo, Cehanovsky, Gandolfi and Altglass. Mr. Serafin conducted. J.

"Chenier" Makes Tardy Entry

Giordano's "Andrea Chenier" was sung for the first time this season on the evening of March 30.

Mr. Gigli repeated his former triumphs in the title role and had worthy associates in Mme. Rethberg as Madeleine and Mr. De Luca as Gerard. Others in the lengthy cast included Mmes. Bourskaya and Dalossy, and Messrs. Cehanovsky, Windheim, Malatesta, Ludikar, Bada, Picco and Gabor. Mr. Bellezza conducted. D.

Sixth and Final "Tristan"

For the sixth and final time this season, "Tristan und Isolde" was sung on (Continued on page 39)

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New York Concerts and Recitals

(Continued from page 30)

comprising two Scriabin Etudes and Albeniz's "Triana."

Miss Estes's playing was interesting and indicated a thorough musical development. If the artist neglected certain effects which one has come to expect in some of the numbers played, she was at all times satisfactory in her technique and plasticity of performance.

Y.

Horowitz-Milstein-Piatigorsky

An unusual stir was caused by the first public chamber music appearance of Vladimir Horowitz, pianist, Nathan Milstein, violinist, and Gregor Piatigorsky, cellist, in Carnegie Hall on the evening of March 30. The concert, given as a benefit for the Musicians' Emergency Relief fund, attracted a capacity audience.

The artists have often played in ensemble programs for their own amusement, it was stated, and were therefore not novices in this form of art. The first number, Brahms's Trio in C Major, Op. 87, suffered somewhat by a lack of ideal adjustment between the players, at least during the first two movements. Thereafter, the three instrumentalists achieved more spontaneous playing and gave to the Scherzo in particular a lively and delightful performance, if one not quite in the spirit of Brahms's music.

The Beethoven Trio in B Flat was a better medium for their art, and had a smooth and tonally good performance, with an especially effective projection of the Adagio movement.

The final work on the program was Rachmaninoff's Trio Elegiaque, Op. 9, composed in memory of Tchaikovsky. The second movement, Quasi variazioni, was of especial interest. In general, the work was one with which the three Slavic artists must have had an especial sympathy. The audience received their work with expressions of the most lively approbation.

M.

Donald McGrane Makes Bow

Donald McGrane, violinist, had his first New York hearing in recital in the Town Hall on the evening of March 30.

Mr. McGrane displayed excellent schooling and a careful, musicianly approach to his program. Tartini's "Devil's Trill" Sonata and the Saint-Saëns B Minor Concerto, which is receiving more attention this season than it deserves, were the main numbers. Smaller pieces by Spalding, Wilhelmj and Friedberg were well played, giving obvious pleasure to an interested audience.

J.

Bertram Peacock Gives Recital

Bertram Peacock, baritone, who achieved prominence on Broadway in Gilbert and Sullivan roles and later as Franz Schubert in "Blossom Time," presented admirably one of the most distinguished song programs that has

before a New York audience in the Town Hall on the evening of April 1. Antonio Lora was at the piano, furnishing artistic accompaniments.

The singer disclosed a fresh voice, used with considerable refinement of style and interpretative sense. Her diction was consistently clear and good. Miss Weese's program was well built on the traditional lines, closing with a song by the accompanist, which was dedicated to her.

Y.

Martina Graham's Last Recital

In a seasonal farewell to New York, Martina Graham and her group appeared in a brilliant program in the Guild Theatre on the afternoon of April 3. A feature of the program was the cycle "Ceremonials," which had been somewhat revised since its last performance. Among other numbers was the "interesting" "Dithyrambic." Louis Horst again accompanied. M.

Matinee Musicale Honors Haydn

In honor of the 200th birthday of Franz Josef Haydn, the New York Matinee Musicale, Mrs. Rosalie Heller Klein, president, gave a concert in the Plaza Hotel on the evening of April 3. The program was entirely of works by Haydn and the costuming and the stage-setting, with candles on the musicians' desks, were all of the period.

The program began with a piano trio played by Bertha Shultz, violin; Constance Veith, cello, and Olga Sapiro, piano. Following this, Robertina Roberts, accompanied by Thomas Hughes sang three Haydn songs. The first part of the program closed with the D Major Cello Concerto played by Genieve Hughe, accompanied at the piano by Harold Lewis.

The second part of the program began with the Piano Variations in F Minor played by Dorothy Kendrick, following which Carol Ault sang "Rolling, Foaming Billows" from "Creation" with Gladys Longene at the piano, and

(Continued on page 37)



Cosmo-Sileo

Gregor Piatigorsky, Vladimir Horowitz and Nathan Milstein Joined Forces for an Unusual Program of Chamber Music for Benefit of the Musicians' Emergency Relief Fund

been given this season, in the Town Hall on the evening of March 31.

Mr. Peacock's list included unfamiliar songs by Dvorak, Schumann's lovely "Belsatzar" and two by Hermann, "Der alte Herr" and "Salomo," in both of which some of the best singing of the evening was done. Holländer's "Die Ablösung" was given with excellent dramatic effect, as were two songs by Metzl, three of Strauss and a group by Schubert. Throughout the program the artist's best vocal effects were in the louder passages, in which his voice had a fine, ringing quality. The audience applauded him with vigor. Harry Spier was an admirable accompanist.

H.

Edna Weese in Debut

Edna Weese, a young American soprano from Minneapolis, made her bow

Electrical Instruments Heard

Leon Theremin and members of his laboratory studio presented a diverting evening of electrical music on instruments of his invention in Carnegie on April 1. The instruments demonstrated were a "space controlled instrument," a "keyboard instrument," a "Rhythmonicon" and the "Musical Dance Stage."

The music was remarkable because of its novel timbres and the extraordinary appearance of the instruments from which it came. One cannot help feeling that, when these ethereal sounds are perfected, the possibilities will be limitless for use in orchestras, because of their remote resemblance to the human voice.

The program was a widely diversified one, ranging from works of Bach to those of Ravel. The instruments newest to the public were the "rhythmonicon" and the "dance stage," both of which were engrossing to a degree, but of doubtful practicality.

Those taking part in the evening's performance were Mrs. Walter Rosen, L. Bolotine, C. Reisenberg, O. Strumillo, G. Volk and Mr. Theremin. At the close of the program the entire ensemble played two works of Bach, with Albert Stoessel conducting.

Y.

Lillian Evanti's Recital

Lillian Evanti, lyric-coloratura soprano, made her debut in Town Hall on the afternoon of April 3, before a large and enthusiastically disposed audience.

Mme. Evanti's only other appearance in New York was made about six years ago, when she gave an informal recital at the Bijou Theatre before sailing for study abroad. She revealed an exotic voice of appealing quality with charming interpretative ability. From purely lyric singing, Mme. Evanti could turn with artistry and conviction to dramatic passages such as were found in the Strauss "Als mir dein Lied erklang." Her program included works by Handel, Scarlatti, Bellini, Mozart, Jensen,

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NEWS AND MUSICAL EVENTS IN THE WORLD OF BROADCASTING

SIX EVENTS ON AIR FROM SUPERVISORS CONFERENCE

Concerts by High School Chorus and Orchestra and Discrimination Test Among NBC Broadcasts

Six special programs at the Silver Anniversary meeting of the Music Supervisors National Conference in Cleveland the week of April 3, were broadcast over NBC coast-to-coast networks. Four other programs were broadcast locally over WTAM and WGAR in Cleveland.

On Monday, April 4, Russell V. Morgan, director of music in the Cleveland public schools and president of the Conference, led the Junior High School Festival Chorus at 11:30 a. m., over a WEAF network from the main hall of the auditorium.

That same day, at 6 p. m., the Carlton College Symphony Band of Northfield, Minn., conducted by James R. Gillette, played from WTAM.

Osbourne McConathy, director of the weekly "Music in the Air" broadcasts from New York, presented a program of introductory piano lessons for the delegates over a WJZ network at 3 p. m., on April 5, from WGAR.

Contest Broadcast

Combined NBC networks were utilized on Wednesday, April 6, for the broadcasting of the National Music Discrimination Contest, in which Walter Damrosch and the National Orchestra were heard from New York while the announcements and the remainder of the program originated in Cleveland.

Dr. John Erskine, who spoke at 6:15 p. m. the same day, was heard locally through WTAM. A conference lobby sing was also broadcast through WTAM at 11:20 o'clock that evening.

The National Supervisors Chorus, conducted by Dr. Hollis Dann of New York University, was to present a program from Music Hall in the Cleveland Auditorium on Thursday, April 7, at 12:15 p. m., over a WEAF network. The National High School Chorus, conducted by Dr. F. Melius Christiansen, of St. Olaf's College of Northfield, Minn., as guest, was to sing over a WEAF network at 6 p. m. Dr. Charles M. Dennis, of Stockton, Calif., is the director.

On Friday, April 8, the Chicago A Capella Choir, led by Noble Cain, was to be heard in a concert at 12:30 p. m. through WTAM. The closing broadcasts were carried at 3:30 p. m., over a WEAF network from the ballroom of the Auditorium, when the National High School Chorus under the direction of Dr. Victor L. F. Rebmann of Westchester County, N. Y., was to present a Brahms and American program.

As a finale, Percy Grainger was to lead a twelve-piano ensemble in his own work, "Spoon River," in which he was to play one of the pianos, accompanied by the high school symphony orchestra.

Recent Americanisms

As a matter of record, the American program broadcast on April 2 in the last Philco concert by Leopold Stokowski and the Philadelphia Orchestra is of great interest. This list included:

"The Pleasure Dome of Kubla Khan," by Griffes; Cowell's "Synchrony"; Powell's "Natchez-on-the-Hill"; Copland's "Music for the Theatre"; Gruenberg's "Nine Colors"; an Atonal Fugue by Dubensky; the section "His Humor"

New Composers' Series Featured by Shilkret in Chesterfield Hour

INTENDED to encourage American composers, as well as present to radio listeners contemporary music written especially for the microphone, a new series of programs will be presented by Nathaniel Shilkret in the Chesterfield "Music That Satisfies" Hour, over the Columbia network, beginning April 15 at 10:30 p. m.

Robert Russell Bennett will be the first composer on the list, with "An Early American Ballad," based on Stephen Foster's "Ring de Banjo" and "Camptown Races." This, as well as the works to follow, will be but five minutes in length.

Others to Write Special Works

Other American composers who have been invited to share in this experiment are Percy Grainger, Ferde Grofe, Werner Janssen, John Alden Carpenter, Charles Wakefield Cadman, John Powell, David Guion, Pietro Floridia, Mr. Shilkret's former teacher, and Ben Bonnell, his chief arranger for many years. Mr. Shilkret will also contribute a work.

It is interesting to note that Ottorino Respighi, who visited the studios during his recent stay here, and studied

from Bennett's "Abraham Lincoln," and a Suite by Piston.

The Powell work was also played by Walter Damrosch in the NBC Symphony hour on March 27. Mr. Damrosch's program was also all-American, and included Griffes's "White Peacock"; Stoessel's suite, "Hispania"; Chadwick's Sinfonietta in D, and Sowerby's "Money Musk" and "The Irish Washerwoman."

Hertz Conducts Symphony Broadcasts from San Francisco

Alfred Hertz, who retired from the conductorship of the San Francisco Symphony two years ago, has again taken up the baton in a series of symphonic broadcasts sponsored by the Standard Oil Company of California which began on March 24, and are scheduled to continue for at least three months. The series is carried over a KGO network.

Oratorio Society Sings "Mystic Trumpeter"

Sir Hamilton Harty's "The Mystic Trumpeter" was sung by the National Oratorio Society, Reinhard Werrenrath, conductor, over the WEAF network on March 29, at 9 p. m. This was the first of a series of four broadcasts at this time.

Cleveland College Chamber Music Broadcasts Continue

CLEVELAND, April 5.—The April series of chamber music broadcasts in the Radio Courses of Cleveland College, over WHK, have so far included a program on April 2, by the Lobero Trio, viola, horn and piano. Works by Faure, Schmitt and de Manziarly were played.

On April 9, the program was to include works by Arthur Shepherd: a Piano Sonata and shorter pieces played by Denoe Leedy and songs by Marie Simmelink Craft.

The Bach Concerto in D Minor will



Robert Russell Bennett, Who Has Written a New Work for Radio, and a Portion of Whose "Abraham Lincoln" Was Played in a Philadelphia Orchestra Broadcast

the American idiom, has promised a five-minute composition for this series.

be played on April 16 by Felix Eyle and Herman Rosen, violins, and Mr. Shepherd, piano.

On April 23, a Haydn Quartet and Gruenberg's Four Diversions are to be played by the Felix Eyle Quartet; on April 30, the Schubert Quartet in A Minor, by the Herman Rosen Quartet.

Short Waves

Grace Moore has signed up with the Goodyear Program to sing a long series. The Metropolitan soprano is heard on Wednesdays at 9 p. m. over a WEAF network.

Musical Americana of April 5 featured works by Ethelbert Nevin—WABC network. . . . The Roth Quartet series over WOR has closed.

Fritz Reiner was to lead Josef Hofmann's "The Haunted Castle" with the Curtis Institute Symphony on April 8—WABC network. Ethel Stark, violinist, was scheduled soloist.

Mario Chamlee, tenor, was Swift Garden Party guest on March 27 over a WJZ network. . . . Emily Roosevelt, soprano, sang an opera program with "The Wessellians" over WRNY on March 22.

Elsa Alsen, soprano, sang in the all-Wagner program for Columbia Concerts on April 5—WABC network. . . . Richard Bonelli, baritone, was guest with Leo Reisman's orchestra on the NBC Pond's program on March 18.

Rosalie Housman has been featured in the WLWL "Meet the Composer" series lately, and is to be included in an American woman composer series over WEVD.

The Philadelphia Orchestra performance of Schönberg's "Gurrelieder" was to be broadcast by Columbia on April 8, with Stokowski conducting, Jeannette Vreeland, soprano, and Paul Althouse, tenor, as soloists, with several choruses.

Some Future Programs

APRIL 10

1 p. m. Perle String Quartet. Beethoven and Haydn. Soloist, John Garrick, baritone. WOR.
1:30 p. m. Luella Melius, soprano. The Wonder Hour. WABC network.
3:30 p. m. Attilio Baggiore, tenor. Swift Garden Party. WJZ network.
5:30 p. m. John McCormack, tenor. G-E Circle. WEAF network.

APRIL 12

3:30 p. m. Musical Americana. Works by James H. Rogers, Mary Howe, Arthur Farwell, Frank Waller, Powell Weaver, Harriet Ware, Huntington Woodman, A. Walter Kramer and Lloyd Stoneman. Evan Evans, baritone; Adele Vasa, soprano; Vera Eakin, pianist. WABC network.
9:45 p. m. Masters of the Bow. Eddy Brown, violinist, and orchestra. Guirand, Vieuxtemps, Saint-Saëns. WOR.
11 p. m. Ethel Fox, soprano; Allan Jones, tenor. Columbia Concerts. WABC network.

APRIL 13

4:30 p. m. Eastman School Symphony. Samuel Belov, conductor. One-act comic opera, "Der Betogen Kadi" by Gluck. WJZ network.
9:15 p. m. Bernard Ocko, violinist, and orchestra. First movement, Brahms Concerto. WOR.
11 p. m. Howard Barlow and Columbia Symphony. Mendelssohn, Beethoven, Cui, Tchaikovsky, Ravel, German. WABC network.

APRIL 14

9 p. m. Vera Brodsky, pianist, and orchestra. Tchaikovsky Concerto. WOR.
11 p. m. Howard Barlow and Columbia Symphony. Grieg, Tchaikovsky, Massenet, Mendelssohn, Moszkowski. WABC network.

APRIL 15

9 p. m. Toscha Seidel, violinist, and orchestra. Lalo, Granados, Porpora-Kreisler, Sarasate, Wagner. Herbert Jaffe, accompanist.

11 p. m. Howard Barlow and Columbia Symphony. Weber, Strauss, Smetana, Delibes. WABC network.

APRIL 16

3 p. m. Two acts of "Tannhäuser." Last Metropolitan broadcast. WEAF network.
7:30 p. m. Mathilde Harding, pianist; Arcadi Birkenholz, violinist. Sonata by Veracini. WJZ network.

8 p. m. Bamberg Little Symphony. Philip James, conductor. Soloist, Dorothy Fox, soprano. Brahms songs, Weber overture, Bach Fifth Brandenburg Concerto, Prelude and Liebestod from "Tristan," Second Hungarian Rhapsody, Liszt. WOR.

APRIL 17

3:30 p. m. Richard Bonelli, baritone. Swift Garden Party. WJZ network.
5:30 p. m. Carmela Ponselle, mezzo-soprano. G. E. Circle. WEAF network.

APRIL 20

4:30 p. m. Eastman School Symphony. Samuel Belov, conductor. All-Wagner program. WJZ network.

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ATLANTA FORCES IN OPERA SCENE

New Philharmonic Chorus and Orchestra Give Program

ATLANTA, April 5.—The choral and orchestral units of the Atlanta Philharmonic Society gave a joint concert in Wesley Memorial Hall on Sunday afternoon, April 3. The program was given free to the public and was attended by a large audience, which showed great enthusiasm for the work of the performers.

The orchestra of sixty players, under the baton of Walter Sheets, played the "Surprise" Symphony of Haydn and the dances from Edward German's music for "Henry VIII." The Philharmonic Society String Quartet, composed of Ruth Dabney Smith and Rosa Thompson, violins; Senta Mueller, viola, and Thomas Hutcheson, 'cello, gave a Mozart Minuet and the Beethoven Quartet, Op. 18, No. 6.

A feature of the program was the concert performance of the Triumph Scene from "Aida" by the chorus of 100, trained by L. G. Nilson, director of music in the public schools, and the orchestra, assisted by local soloists. Among these, Bernice Johnson and Virginia Boyer, in important roles, did especially good work.

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MUSICAL AMERICA for April 10, 1932

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SEVCIK HONORED ON EIGHTIETH BIRTHDAY

Noted Violin Pedagogue Is Feted at Musical and Reception in International House

In honor of the eightieth birthday of Otakar Sevcik, famous violin master, the Komensky Club gave its third annual concert in the International House, New York, on the evening of March 29.

Vladimir Tuma, master of ceremonies, introduced the speakers, who included Dr. Jaroslav Novak, Czech Consul General, Harry F. Edmonds and Wellington Smith, all of whom paid tribute to Mr. Sevcik.

A musical program was given by the Hilger Trio and others. The three artists played Smetana's Trio, Op. 15. Maria Hilger, violinist, a pupil of Sevcik, played his "Holka Modrooka." Elsa Hilger was heard in the Allegro from Dvorak's 'Cello Concerto. Greta Hilger was the accompanist for the two latter numbers.

Aleksandr Helmann, pianist, gave his arrangement of the "Liebestod" from "Tristan und Isolde" by Wagner and a Scarlatti-Tausig Capriccio. Nikolaj Melnikov, baritone, sang an aria from Smetana's "Dalibor" and works by Moussorgsky and Miro Mosay, his accompanist. Ellenor Cook sang attractive folk-songs, with Maryann Shelley as accompanist, both being in native costume. A colorful finale was provided by the Moravan Club, which gave a spirited folk-dance, the Beseda. A reception followed the musical.

JOIN MONDSEE FACULTY

Lhevinne, van Vliet and Kastner Are Among New Teachers

Josef Lhevinne will be a member of the faculty of the Austro-American International Conservatory of Music and Fine Arts at Mondsee, Austria, this summer, according to an announcement recently made by Katherine Buford Peeples, president. His wife, Mme. Rosina Lhevinne, is also a member of the faculty.

Another addition to the conservatory faculty is Cornelius van Vliet, 'cellist, who has been heard widely as soloist with orchestras in Europe and the United States. He was long active as solo 'cellist of the Vienna Opera and the New York Philharmonic.

Alfred Kastner, professor of harp, honorary member of the Royal Academy of Music, London, and solo harpist with the Los Angeles Philharmonic Orchestra, is also new to the faculty this year.

The 1932 season of the conservatory will open on July 4 and continue until Aug. 26. Registrations are now being received by Mrs. Peeples at the University of Redlands, Redlands, Cal.

aboriginal music had been heard in Poland.

Miss D'Allaz will return for another American tour next October.

McCormack Postpones Sailing to Sing in Benefit Concert

John McCormack has postponed his sailing for Europe in order to volunteer his services as soloist with the Musicians Symphony Orchestra at the Metropolitan Opera House on April 12. The organization, of 200 players, formed from among unemployed musicians, will be conducted at this concert by Sandor Harmati.

National Harpists to Hold Syracuse Festival

The twelfth annual festival of the National Association of Harpists will be held in Syracuse, N. Y., on April 16 and 17. Carlos Salzedo, president of the association, will appear as conductor of an ensemble of seventy harpists, and will also be heard as soloist.

Son Born to Mr. and Mrs. Everett Tutchings

A son, Pirie MacDonald, was born to Mr. and Mrs. Everett Tutchings on March 24. Mrs. Tutchings, a singer, is known professionally as Patricia MacDonald. Mr. Tutchings is the well known pianist and accompanist.

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Concerts in Manhattan

(Continued from page 34)

Margaret Northrup, "With Verdure Clad" from the same work, to the accompaniment of Miss Longene. The final number was "The Heavens Are Telling" from "Creation" conducted by Gena Branscombe and sung by Misses Northrup and Robertson and Messrs. Myron Watkins and Ault. String ac-



Marie Powers Was Heard in a Well-Chosen Program of Antique Arias and Modern Songs in the Town Hall

companiment was furnished by Mmes. Shultz, Veitch and Hughel, and Messrs. Herman Krasnow and Alfred Troemel. Mr. Hughes was at the piano. D.

The Fifth Brahms Concert

The String Quartet in B Flat Major, Op. 67, the A Major Violin Sonata and C Minor Piano Quartet were the works represented in the Perolé String Quartet's Brahms series in the Dalton School on April 3. Max Hollander, the second violinist, played the sonata, with the cooperation of Nella Miller-Kahn, who was also heard in the piano quartet. Increased authority and sensitiveness marked the performances, which the audience received with enthusiasm. Q.

League Gives Fourth Concert

This season's fourth concert of the League of Composers was given in the auditorium of the French Institute on the afternoon of April 3. A program of new music enlisted the services of

a large number of assisting artists.

Nicolai Berezowsky's String Quartet, which opened the program, showed a definite improvement in the technique of this young composer. It was played by the League of Composers' Quartet, consisting of Mr. Berezowsky, M. Musciano, M. Stillman, and D. Freed.

Four pieces for clarinet and piano, Op. 5, by Alban Berg were written in a highly schooled atonal manner, very reminiscent in style of Schönberg's Op. 19. They were admirably performed by Harwood Simmons and Harrison Potter.

Donald Tweedy's Sonata for 'cello and piano was a redundant and very lengthy work in academic romantic style, of mild interest and having no proper place in a program of experimental music. It was performed by Arthur Hadley, assisted by the composer at the piano.

Ernst Toch made his initial New York appearance on this occasion, playing his own Sonata for piano, Op. 47 and a group of Capricetti, Op. 36. These works were conceived in a clean-cut, definite style, showing the composer's mastery of his idiom. Clarity of statement and a rigorous pruning of extraneous ornamentation were among the virtues of this music.

Randall Thompson's "Americana" for mixed chorus, based on texts from the *American Mercury* was a highly amusing bit of musical pie-throwing.

C.

New York String Quartet

The New York String Quartet, Ottokar Cadek and Jaroslav Siskovsky, violins; Ludvik Schwab, viola and Milton Prinz, 'cello, was heard in a peculiarly satisfying concert in the Town Hall on the evening of April 3.

The program consisted of three works, Smetana's E Minor Quartet, "Aus meinem Leben," Haydn's Quartet in D Major, Op. 76, No. 5, and that by Sibelius in D Minor, entitled "Voices Intimae."

The Smetana, one of the most tragic of musical works, was splendidly played and not only was the ensemble perfect but the content of the work was perfectly projected. Haydn's quartet, in lighter vein, was not only well contrasted but was given a performance absolutely in keeping with its inherent spirit. Sibelius's work, having its first New York hearing, proved a characteristic piece of that composer's works. It has all the vigor and the primitive poesy of Sibelius as well as his exquisite melodic sense. It was splendidly given and much credit is due the organization for bringing it out. The audience was enthusiastic throughout the concert. D.

Helene Adler Makes Debut

Helene Adler, soprano, gave her first song recital in the Town Hall on the evening of April 4, accompanied by her brother Josef Adler.

The artist's program included varied types of music, Handel's "Care Selve" opened proceedings, and there were arias from "Magic Flute," "Louise" and the "The Dead City," as well as songs in German, French and English.

Miss Adler's singing was interesting and her interpretative sense stood her in good stead. The French group was especially well negotiated and the well-chosen English songs were highly appreciated. Pamina's aria from "Magic Flute" was a fine piece of singing. D.

Leon Kairoff in Recital

Leon Kairoff, dramatic baritone, gave a performance of character portrayals in costume at the Alvin Theatre on the evening of April 3.

This singer revealed a serviceable voice and met the histrionic demands of the music with considerable success. He sang groups of Arabian, Italian, Yiddish, Russian, and negro songs, and was ably accompanied by



The New York String Quartet Gave a Concert of Remarkable Interest, the Program of Which Included a First New York Performance of a Sibelius Quartet

Evelyn Bloch who presided at the piano.

Youre Bilstin, cellist, the assisting artist, played works by Bach and Schubert, and several of his own compositions.

Musical Art Students' Concert

Students of the Institute of Musical Art of the Juilliard School of Music were heard in their Spring Concert in the School Auditorium on the evening of April 1. Willem Willeke conducted the Institute Orchestra in Brahms's D Major Symphony. The orchestra also accompanied the soloists.

These were Ethel Minoff and Harry Davis, pianists, who were heard in the Mozart Two-Piano Concerto, Evelyn Schiff, who sang an aria from "Aida" and Harry Shapiro who played a 'Cello Concerto by Jérál. The playing of the orchestra was notable for its finish and excellent tone and the soloists all acquitted themselves with high credit.

D.

Other Concerts

CATHERINE CARVER, pianist, Barbizon, March 20. Program of works by Liszt, Chopin, Poulenc, Debussy, Griffes and others. Good technique and promising style.

CHARLES BLACKMAN, violinist, Steinway Hall, March 20. Bruch G Minor Concerto, pieces by Bach and modern numbers. Willy Schaeffer, accompanist.

DR. SIGFRID KARG-ELERT, organist. Farewell recital, Wanamaker Auditorium, March 21. Program included works by Handel, Bach, Galuppi and two pieces by himself.

HELEN REYNOLDS, mezzo-soprano, and COMTE HENRI DE TIBERGE, pianist. Joint recital, Carlyle Hotel, March 22. DORIS LEVINGS, pianist, assisted in Brahms Sonata. Edna Sheppard was accompanist.

GERTRUDE JOCELYN SCHÄFER, soprano. Roerich Hall, March 24. Edwin McArthur at the piano. Program of songs in Italian, German, French and English.

DR. ALEXANDER RUSSELL. Good Friday organ recital, Wanamaker Auditorium, March 25. Program of religious music by Bach and other antique and modern composers.

MADGE E. RAFFETTO, mezzo-contralto; RICHARD SINGER, pianist. Joint recital, Barbizon-Plaza, March 29. Arias from four operas, and songs. Piano numbers by Chopin and Liszt. James Montague, accompanist.

VICTORIA BOSHKO, pianist; CORINNE HARRIS, soprano; ANGELO SOTO, tenor. Joint recital, the Lombardy, March 30.

HELEN SCHAFMEISTER, pianist. "Candlelight" Musicals at 14 E. Sixtieth Street, March 30. Program of classic and modern pieces.

MARIE and SERGEI RADAMSKY and RADAMSKY QUARTET. Benefit concert, New School for Social Research, April 2. Program largely of Russian works.

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SCHOOL AND STUDIO ACTIVITIES

La Forge-Berumen Studios Active

Another in the series of La Forge-Berumen radio programs was broadcast on March 17. Kathryn Newman, soprano, Blanche Gaillard, pianist, and Frank La Forge, composer-pianist, were heard. In the "Bell Song" from "Lakmé," Miss Newman reached artistic heights. Mr. La Forge provided a splendid accompaniment. Miss Gaillard played two groups of solos and proved an excellent technician.

The broadcast of March 24 featured Elizabeth Andres, contralto, Phoebe Hall, pianist, and Kenneth Yost, accompanist. Miss Andres sang with skill, using her rich voice to best advantage. Mr. Yost's accompaniments were of high artistic worth. Miss Hall played two groups of piano solos with clarity and brilliance.

In the March 31 broadcast, Emma Otero, Cuban coloratura, was heard in three groups of Spanish numbers with Mr. La Forge at the piano, and Blanche Gaillard, pianist, contributed two groups of Spanish compositions. Miss Otero has a brilliant voice, produced with ease and fluency.

Carl M. Roeder to Teach at Barrington Summer School

Carl M. Roeder, New York piano teacher, and member of the faculty of the Institute of Musical Art, will teach for six weeks, from July 1 to Aug. 14, in cooperation with the summer Recreation Session of the Barrington School in the Berkshires. Students will be able to hear visiting artists, attend chamber music concerts and give weekly programs.

Mr. Roeder's pupils gave a studio recital on March 25, those participating being Neura Grunes, Joan Newstead, Mary Timpano, Mary Siegall, Haru Murai, Margaret Cristadoro, Doris Frerichs, Harriette Merber, Katherine Braun, Ruth Schaub and Florence Bissbee.

Adele Breaux Sings in Schofield Studios

Adele Breaux, mezzo-soprano, was heard in a well-chosen song-program at the Schofield Studios on the evening of March 30, with Paul Toubman. An aria from Handel's "Semele" and one from the Bach "Pfingst" Cantata were given, also a group of Brahms, one in French and one in English. Miss Breaux displayed a fine voice under excellent control, and received well-merited applause.

Estelle Liebling Studio News

Colette d'Arville, mezzo-soprano, Wilma Miller, coloratura soprano and Lucy Monroe, soprano, have been engaged by the Franco-Italian Opera Company to sing leading roles in "Carmen," "Faust," "Romeo and Juliet" and "Mignon" in Montreal, Quebec and Three Rivers, Canada, during the week of April 14. Yvonne D'Arle was a soloist at the Biltmore Musicale on March 14, and sang over WEAF on March 28 on the General Electric Hour.

Beatrice Belkin, coloratura soprano, was the soloist at the Roxy Theatre during the week of March 11. Elizabeth Gutman, soprano, was a soloist at the Biltmore Musicale on March 18.

The following Liebling artists appeared at the Rubinstein Club concert at the Waldorf-Astoria on March 15: Edythe Browning, Viola Philo, Maude Runyan, Katherine and Louise Scheerer.

Maude Runyan, mezzo-soprano, will be soloist at the Bicentennial Prosperity Mass Meeting in Carnegie Hall on April 14 under the auspices of the National Washington Portal Committee. Jeanne VanDrooge, soprano, sang at the annual luncheon of the Women's League of the Flatbush Presbyterian Church, on March 16. Amy Goldsmith, coloratura soprano, was soloist on the

Chevrolet Hour over WEAF on March 10.

The Liebling Trio, consisting of Katherine and Louise Scheerer and Betsy Ayres, was engaged to sing on April 2 and 9 over Station WJZ, also over Station WOR on March 6.

Alberti Studio Activities

Lucile Dresskell, soprano, accompanied by Sara Knight, both pupils of Solon Alberti, gave a recital at the Grace Dodge Hall, Columbia University, on March 16. William Weeks, who coaches with Mr. Alberti and is a voice pupil of Frederick Bristol, sang in the free People's Concert Series given by the *Daily Reporter* at White Plains, N. Y., on March 11.

Josef Shlisky, Jewish cantor, gave a recital at Carnegie Hall on March 14. Ann Judson will give a song recital at the Central Christian Church in the early part of May.

Floyd Townsley sang the leading tenor role in the production of "The Lovely Galathea" for the Verdi Club at the Plaza Hotel on March 16. Helen Board was soprano soloist at the Capitol Theatre during the week of March 18. Virginia Syms is singing in a weekly program over WCGU in Brooklyn.

Pupils of Mme. Gerster-Gardini Heard

Lydia Dozier, Cincinnati soprano, and a pupil of Mme. Berta Gerster-Gardini, sang the role of Margherita in "Faust" recently over station WKRC with Dan Beddoe and Italo Picchi. She was to sing again on April 5 for the College of Music Scholarship Fund.

Verna Carega, dramatic mezzo-soprano, will sing for the American Pen-women's Association in Washington on April 26 and 28. She was also to appear on April 5 at the Chaminade Club, accompanied by Louise Snodgrass, composer-pianist, in a program given in Mrs. Snodgrass's honor, featuring her songs and piano compositions.

The Belcantes continue their programs every Monday at 4 p. m. from station WPCH, and The Manhattan Singers, assisted by artist soloists, are heard every Saturday at 9:15 p. m.

New York College of Music Students' Concerts Given

An all-Haydn program was given by students of the New York College of Music to commemorate the Haydn anniversary. The Piano Concerto in D Major, a trio, a string quartet, the Andante from the Cello Concerto, an aria from "Creation" and several songs were heard.

A previous recital was given in Carnegie Chamber Music Hall on March 11.

Mary Emerson Gives Farewell Tea for Tessa Bloom

Tessa Bloom, artist pupil of Mary Hopkins Emerson, was given a farewell tea by her teacher at her New York Studio on March 30, before sailing for England to resume her piano study with Tobias Matthay. Miss Bloom won the American-Matthay Scholarship in Boston on Dec. 29.

Miss Bloom played for the guests two groups of solos, revealing considerable talent and musicianship. Her program included the Bach Prelude and Fugue in G Minor, Beethoven's Sonata Op. 22, and a rhapsody and three intermezzi of Brahms.

Florence Turner-Maley Pupils Busy

Pupils of Florence Turner-Maley have been heard recently in a number of engagements. Michael Romano, tenor, sings every Tuesday at 9:40 p. m. over WCGU. Marguerite Rossignol, soprano, and Mr. Romano sang a program at a Brooklyn Y. M. C. A. reception recently. Eva Smyth, contralto, sang at the Brooklyn Women's Club on March 1. Edwin Gard, tenor, who was

heard in two special Easter services, and sang Irish songs for the Women's Society at St. Ann's Church on March 17, is heard Saturdays at 11 a. m. over WYNY.

Thomas Chase, tenor, Michael Romano, and David Roller, pianist, gave a studio program on March 6. Mildred Reardon sang two groups of Mrs. Maley's songs, with the composer accompanying, at the Hospital Center recently, when Mrs. Maley was guest of honor with Mrs. H. H. A. Beach.

Others heard recently were John Patrick, bass, in several appearances, and Dorothy Coleman, soprano, in East Williston, L. I., on March 20.

New York Madrigal Society Awards Scholarship and Presents Artists

The New York Madrigal Society, of which Marguerite Potter is founder, recently awarded a free scholarship in piano to Raymond Gonzales, winner of the auditions recently held by the organization. With Jack Fineston, another scholarship pupil, he will give a New York recital in May under the auspices of the society. Dolores Hayward, who heads the piano department of the society, has presented other artist-pupils in recent programs.

Under the auspices of the society, recitals were given in Chalif Hall by Gertrude Gibson, soprano, and Rose Resnick, pianist, on March 13, and by Hilda McMillen, soprano, and Louis Noll, baritone, on March 22.

Revives Antique Violin Concerto

At a recent concert of the Greenwich House Music School Orchestra, Enrique Caroselli, conductor, a practically unknown violin concerto by Castrucci, an eighteenth century composer, was played by Seymour Miroff. The work, which bears the title "La Cintola," proved of high interest under Mr. Caroselli's forceful leadership and was extremely well played by Mr. Miroff.

Other works on the program were the Corelli F Major Concerto Grossso, the Menuet from Handel's "Berenice," two Grieg numbers and Bach's Giant Fugue.

Pupils of Mrs. Gaillard in Recital

Mrs. A. Theodore Gaillard's piano pupils were heard in her studio on March 20, playing a varied program. Those participating were Mary and Susan Fox, daughters of J. Bertram Fox, voice teacher; John King, Edgar Alsop Riley, Cornelia Bailey, Vedda Feiner, Lillian Bromsen, Gillian Bailey, Mildred Cooper and Frieda Cooper.

Elizabeth A. Valdes to Give Musicales

Elizabeth A. Valdes, New York voice teacher, will present various pupils in a series of musicales, scheduled to be held in April and May.

In Boston Schools

BOSTON, April 5.—The memory of Stuart Mason, long a member of the faculty of the New England Conservatory of Music and conductor of the People's Symphony Orchestra of Boston, was poignantly recalled by the performance of his "Bergerie" at the sixth and final chamber concert by members of the Conservatory faculty in George W. Brown Hall on the evening of March 29. Members of the Conservatory Orchestra were conducted by Carl McKinley, of the faculty. The harp soloist was Bernard Zighera.

Mr. Mason's merry piece is scored for flute, oboe, English horn, clarinet, horn, bassoon, harp and strings. It is in three parts: "Sonnerie et Sarabande pour les Bergers," "Air pastoral" and "Gail-

arde et Depart pour le Pays du Tendre." Other works on the program were the Symphony in G Major, No. 13, of Haydn; Maurice Ravel's Introduction and Allegro for harp and quartet of strings, flute and clarinet; a Pavane by Gabriel Fauré and a Tambourin by Rameau-Mottl.

Chicago Studios

CHICAGO, April 5.—Members of the Tuesday evening class of Ellen Kinsman Mann recently gave an entertainment at the Mann studio, when Dr. Alfred Noelte lectured.

Two professional singers of Mrs. Mann's class occupy excellent positions in Grand Rapids: Mrs. Muriel Montelius is soloist at the First Church of Christ, Scientist, and Miss Caro Lindley has just been chosen soloist at the Second Church of Christ, Scientist.

The music department of the De Paul University under the direction of Arthur C. Becker, dean, gave a concert on March 30, as its first presentation of the season as associate member of the De Paul University Little Theatre Association Movement.

John Weicher, principal of the Chicago Symphony played several violin solos. Dean Becker played piano works, among them one of his own compositions.

A scene from "La Traviata" was sung by John Rankel and Marie Maschek.

The De Paul Chamber Orchestra, Leon Stein, conductor, gave a concert on April 2, with Pearl Stein, pianist, as soloist, playing the Weber Konzertstück.

Edward Collins, pianist and teacher, held a master class and gave a recital at Texarkana, Ark., on March 31; on April 2 at Beaumont, Tex., and on April 4 at Tulsa.

Chicago Musical College Activities

Ralph Squires, artist pupil of Rudolph Ganz and Mollie Margolies, appeared as soloist with the Minneapolis Symphony recently at New Orleans, and has been reengaged. Mr. Squires is on the piano faculty at the State Normal College, Cedar Falls, Iowa.

Isaac Van Grove's opera class presented the third act of "Faust" and a scene from the second act of "Traviata" on March 19 in the Little Theatre.

Ray Huntington, assistant to Leon Sametini, had two appearances during March at La Pizzeria Napoletane, returning engagements.

Joel Lay, artist pupil of Frantz Prochowski, is heard on Wednesdays and Fridays over the Columbia network from WBBM, and on Mondays from WGGS. His spring concert engagements include the Nineteenth Century Club, Oak Park; Austin Women's Club and Medinah Athletic Club. Mr. Lay is also baritone soloist at the First Congregational Church of Wilmette, Ill.

Artist Pupils of Harriet van Emden Give Recital at Curtis Institute

PHILADELPHIA, April 5.—Artist pupils of Harriet van Emden at the Curtis Institute of Music were presented in the eleventh students' concert in Casimir Hall on March 22. Margaret Codd, soprano, sang an aria from Mozart's "Seraglio," the Prologue to Braunfels's opera, "The Birds," and songs by Thomas Brown, Ernst Moret, Jaques-Dalcroze and Reger. Kathryn Dean, contralto, sang the Lament from Purcell's "Dido and Aeneas" and songs by Strauss and Arne. Irene Singer, soprano, was heard in works of Mozart, Bizet and Rachmaninoff. Irra Petina, contralto, sang the Seguidilla from "Carmen" and songs by Weckerlin, Tchaikovsky and Rachmaninoff, and joined with Miss Singer in a duet from "Madama Butterfly." Joseph Rubanoff was the accompanist.

Opera Heard at the Metropolitan

(Continued from page 33)

the evening of March 31, impressively. The cast included Mimes, Kappel and Claussen and Messrs. Melchior, Whitehill, Tappolet, Gabor, Clemens and Wolfe. Mr. Bodanzky conducted. D.

"Rigoletto" Benefit Performance Given

At a special matinee on April 1, "Rigoletto" was presented for the benefit of the Willoughby House Settlement. A large audience attended, and box office receipts were undoubtedly large. Lily Pons sang the role of Gilda, which she interpreted with flawless technical command and excellent tone. Beniamino Gigli was the Duke, dis-



Fernand de Guelde

Elisabeth Rethberg Assumed the Tragic Role of Madeleine in the Belated First Hearing for the Season of Giordano's "Andrea Chenier"

sang it with finely controlled and sympathetic tone. Frederick Jagel again achieved smoothly the music of Alfredo. Lucrezia Bori gave her familiar portrait of Violetta. Others who appeared were Louis D'Angelo, James Wolfe, Angela Bada, Millo Picco, Minnie Egger and Philine Falco. Tullio Serafin conducted. G.

The Seventh "Aida"

The seventh performance of "Aida" was given on the afternoon of April 2. Elisabeth Rethberg sang the title role with great fervor and emotion and Carmela Ponselle was vocally splendid and carried away the honors for the acting. Francesco Merli, as Radames, sang in splendid style. Others heard in the principal parts were Mme. Donnelly and Messrs. Borgioli, Anderson, Pinza and Paltrinieri. Tullio Serafin conducted. Y.

A Popular "Götterdämmerung"

The popular opera on Saturday night, April 2, was "Götterdämmerung" with a familiar cast. Mme. Kappel sang a splendid Brünnhilde, being better in the second act than in the finale. Mme. Doe was an effective Waltraute. The other roles were assumed by Mmes. Manski, Fleischer, Wells and von Essen and Messrs. Melchior, Whitehill, Bohnen, Schützendorf, Gabor and Altglass. Mr. Bodanzky conducted. H.

Sunday Night Concert

Beniamino Gigli was forced to break the no-encore rule at the Sunday night concert on April 3, and sing "Solo Mio" and another number, after a group of Neapolitan songs given with guitar and mandolin accompaniment. H.

The orchestra, under Wilfred Pelletier was heard in favorite works. The following artists also appeared in well-known numbers: Mmes. Bergin, Corona and Fleischer and Messrs. Basiola, Cenavovsky and Pinza. D.

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Orchestra Concerts

(Continued from page 12)
he was very warmly applauded. M.

Hadley Feted in Farewell

Manhattan Symphony, Henry Hadley, conductor. Soloists, Carlotta King, soprano, and Allan Jones, tenor. Waldorf-Astoria, April 3, evening. The program:

Overture to "Egmont" Beethoven
Scene 1, Act IV, from "Romeo et Juliette" Gounod
Miss King and Mr. Jones Gounod
A Russian Suite Woodin
(First performance)

Prelude and "Love-Death" from "Tristan und Isolde" Wagner
Tone Poem, "Lucifer" Hadley

Dr. Hadley was greeted with warm applause at his entrance. Repeatedly throughout the program the conductor, who had announced his resignation a few days previously, was given evidence of the regard in which his audience held him. He conducted his well-devised tone-poem with much dramatic effect, and it was received enthusiastically.

At the end of the concert, the retiring conductor was presented with an inscribed testimonial from the players in token of their esteem. Dr. Hadley made a brief speech of farewell, and Charles K. Davis, manager of the orchestra, also spoke.

The two vocal soloists were applauded to the echo in their scena. Both personable artists, they gave youthful ardor to their singing. Mr. Jones's voice is one of most ingratiating quality, and Miss King showed good schooling. She received many flowers.

The suite by William Woodin, though hardly of symphonic calibre, was attractively melodic and well-scored. It might conceivably win a certain popularity. The composer bowed from his box. M.

Hofmann Plays for Charity

NBC Orchestra, Walter Damrosch, conductor. Soloist, Josef Hofmann, pianist. Carnegie Hall, April 3, evening.

Overture, "Roman Carnival" Berlioz
Concerto in E Minor Chopin
"Istar" Variations d'Indy
Concerto in D Minor Rubinstein
Mr. Hofmann

In this concert, given for the benefit of the Musicians' Emergency Fund, Mr. Damrosch appeared visually with the band of ninety players whose playing is familiar aurally to those possessing radios.

Of the two numbers played by the orchestra alone, the second was the better. Mr. Damrosch gave a colorful and interesting performance of the torrid d'Indy score dealing with the naughty Istar and her veils, winning a salvo of applause from the audience.

It was with intention, obviously, that Mr. Hofmann selected the two contrasting concertos, and possibly with a gesture toward his teacher in the case of the second. His performance of the Chopin was unique. Cast in a quiet mood, it was a model of restraint and lovely, feathery tone. Much of the ineptness of the work disappeared in Mr. Hofmann's masterly playing, which very definitely kept it from "dating."

As much cannot be said, alas, for the Rubinstein! There were parts of the first movement which were still arresting, but the work now belongs in an archaeological museum. Mr. Hofmann played with superb sonority and unloosed all the fire which he had restrained in the Chopin. The audience raised a tumult at the end and demanded encores which, contrary to the custom at symphonic concerts, Mr. Hofmann graciously gave. The accompanying of the orchestra was better in the Rubinstein than in the Chopin. H.

Beecham Plays Elgar Work

New York Philharmonic-Symphony, Sir Thomas Beecham, conductor. Soloist, Mishel Piastro, violinist. Carnegie Hall, April 3, afternoon. The program:

Overture "Cockaigne" Elgar
Concerto in D Major Tchaikovsky
Mr. Piastro
Symphonic Poem "The Golden Spinning Wheel" Dvorak
Excerpts from "Meistersinger" Wagner
Introduction to Act III
Dance of the Apprentices and Procession of the Mastersingers

The Elgar number had its first performance by the Philharmonic. The other works had been played in the previous week by Sir Thomas. The Elgar, which is not a novelty to New Yorkers, is agreeable, cheerful music, but not especially ponderable stuff. It was well played. Dvorak's work, played the evening before, is an excellent example of the type of music it represents and characteristic of the composer. Both works were much applauded. Mr. Piastro again won favor in the Concerto. D.

SILVER SYMPHONY DRIVE CONCLUDED WITH PAGEANT

Notables Participate in Hotel Astor Event for \$300,000 Fund to Aid Unemployed

The finale of the "Silver Symphony" campaign to raise \$300,000 for the musicians of New York was held in the Hotel Astor on the afternoon of March 22. The fund was then within \$10,000 of its goal, according to an announcement by Walter Damrosch, chairman.

Notables in various fields took part in the program, which opened with a massed chorus of women's voices singing "Unfold Ye Portals" from Gounod's "Redemption." A plea was made by Fannie Hurst on behalf of unemployed artists.

Edward Johnson, tenor of the Metropolitan Opera Company, sang several arias, including Rodolfo's Narrative, from "Bohème." His accompanist was Karl Young. He was followed by Percy Grainger who played his own "Country Gardens," Guion's arrangement of "Arkansas Traveler," and other works.

Mme. Ernestine Schumann-Heink received an ovation when she appeared to sing Beethoven's "Ich liebe Dich" and other songs. Josephine Hartman Vollmer accompanied her on the piano.

In the pageant which followed, Dorothy Flexer, contralto of the Metropolitan Opera Company, in the role of Music, lay ill, while John Erskine, as the physician, diagnosed a case of starvation. The Muse, played by Grace Voss, summoned industry, the church and the women's clubs, all bearing gifts. Mary Pickford brought a contribution from the silver screen. Miss Flexer concluded the pageant by singing "We Two Together," by Marshall Kernochan.

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DETROIT PLAYERS GIVE SLAVIC WORK

Gabrilowitsch in Glière Symphony—Paderewski Hailed in Recital

DETROIT, April 5.—Several exceptionally good concerts have been given here recently with the season's end in plain sight.

Paderewski enjoyed the same brilliant success in his recital in this city as he has everywhere. His was the longest musical evening of the year, running some three hours. A near-capacity audience in Masonic Auditorium listened with rapture to a group of Chopin works, sonatas by Mozart and Liszt, a Schubert Impromptu and the A Minor Prelude and Fugue of Bach. There were a half dozen or more encores.

Ossip Gabrilowitsch led the Detroit Symphony in the fourteenth subscription concerts, on March 17-18, playing for the first time in Detroit the monumental Glière Third Symphony in B Minor ("Ilia Mouromets"). The work was received with marked enthusiasm, Mr. Gabrilowitsch and his men winning one of the warmest responses of the season.

The rest of the program included Tchaikovsky's Andante Cantabile from the String Quartet No. 1, played in memory of Mrs. Louis A. Strauss, of Ann Arbor; Debussy's "Prelude to the Afternoon of a Faun" and "The Sorcerer's Apprentice" of Dukas.

Mr. Gabrilowitsch, making his second appearance this season as guest conductor at the "pop" concerts, led the orchestra in an all-Wagner program on March 19. One of the largest orchestral audiences of the year was present. The excerpts chosen were from "Lohengrin," "The Flying Dutchman," "Walküre," "Götterdämmerung," "Parsifal" and "Tristan and Isolde."

Sandor Harmati, formerly conductor of the Omaha Symphony, was guest conductor with the local orchestra in Orchestra Hall on March 12. The program included the Overture to Gluck's "Iphigenia in Aulis," Beethoven's Fourth Symphony and Charpentier's Suite "Impressions of Italy."

Vicente Escudero returned for a sec-

ond and third appearance here on March 10 and 12, in the Cass Theater. Two satisfied audiences greeted the talented Spaniard and his two charming assistants, Carmita and Carmela.

The American Little Symphony, Valbert Coffey conducting, gave its last concert of the year on March 21 at the Colony Club. The weather was the most unpleasant of the winter, but the concert was the most satisfactory of the orchestra's series. An operatic program was offered, the orchestra being assisted by a selected chorus from the Detroit Civic Opera.

HERMAN WISE

DENVER ORCHESTRA IN EASTER CONCERT

Civic Symphony under Tureman Gives Program—Ernst Toch Appears

DENVER, April 5.—The Denver Civic Symphony appeared in an Easter afternoon concert which attracted a large audience to the Municipal Auditorium. The outstanding orchestral numbers were "Eine kleine Nachtmusik," by Mozart, and the "Russian Easter" Overture, by Rimsky-Korsakoff. Both numbers were given interesting readings by Horace E. Tureman, conductor. Charles South, violinist, appeared as soloist, playing the Bruch G Minor Concerto.

Pro Musica presented Ernst Toch, visiting pianist-composer, in a very interesting recital of his music on March 20.

The Denver Teachers' Chorus, under the baton of John C. Kendel, and the Denver Teachers' Orchestra, Raymond H. Hunt, conductor, presented their annual concert for the benefit of the retired teachers fund on March 29. They were assisted by Helen Harvat, accompanist, Susan Cleverly, contralto, Bernice Friend Ardourel, soprano, Viollette Finley, violinist, Marion Hamly, soprano, Jessie Biggerstaff, soprano, Gertrude Jeffries, contralto, and the Cole Trio, consisting of Mary May Mahaffey, violinist, Marian Blake, cellist, and Margaret Julsrud, pianist.

The outstanding feature was the cantata, "Tale of the Bell," presented by the chorus and orchestra in commemoration of the Washington Bicentennial.

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MUSICAL AMERICA for April 10, 1932

QUAKER CITY HEARS COLORFUL OPERAS

"Sadko" and "Barber"
Presented by the
Metropolitan

PHILADELPHIA, April 5.—The operas of the fortnight were contributed by the Metropolitan, as the home company took a spring recess during preparations for the world-premiere of Carlos Chavez's Mexican ballet, "H. P." which is reviewed elsewhere in this issue. The colorful spectacle of Rimsky's "Sadko" was re-exhibited on March 15 and again attracted admiration by its gorgeousness. The performance also was better than at the time of the first showing here; there seemed to be more verve to it, and the lighting was better. Georges Thill was the errant gousla player and with Editha Fleischer as the marine princess took the vocal honors, sharing distinction, however, with Tullio Serafin and the orchestra, who gave a vivid reading of the score. They were newcomers here to the large cast, which in general was filled by the usual incumbents.

Lily Pons was the focal figure of the "Barber of Seville" performance on March 22, reappearing in the role in which she made her sensational debut. Amazingly skilled coloratura, of rich tone in all its intricacy, marked her work, especially,

in the Lesson Scene, in which she sang the "Charmant Oiseau" from David's "Perle du Brésil" and Bishop's "Lo, Here the Gentle Lark." Armand Tokatyan was a mellifluous Almaviva and the buffo humors of Malatesta, de Luca and Pinza as Bartolo, Figaro and Basilio, respectively, brought gay entertainment. Bellezza was a considerate conductor, who gave the voices ample opportunity.

Rich Gives Recital

Thaddeus Rich, for many years assistant conductor and concertmaster of the Philadelphia Orchestra, made one of his rare public appearances on March 16 at a concert for charity sponsored by the Colonial Dames. The beauty of tone and superb musicianship of his past career were again evidenced in a group of familiar numbers. Dorothy Fox, soprano, and Barbara Strawbridge, pianist, were heard effectively on the same program.

Bernice Block, one of Giuseppe Boghetti's artist pupils, was heard to much advantage in her recital at his studios. Arias from "Otello," "Hérodiade" and "Marriage of Figaro," showed the young singer's interesting dramatic possibilities. Her diction was especially good in a group of lieder and several numbers in English.

W. R. MURPHY

ST. LOUIS FORCES COMPLETE SEASON

**Closing Concerts Feature
Novelties — Plans for
Next Season Made**

ST. LOUIS, April 5.—The St. Louis Symphony concerts of March 18 and 19 brought to a close one of the most successful seasons in the history of the orchestra, with the universal opinion that Vladimir Golschmann had accomplished great things. The program was a triumphant finale for the conductor and his men. The overture to Gluck's "Iphigenie en Aulide" opened the program and was followed by two excerpts from the Suite, "Pelleas and Melisande" by Fauré. Three pieces from the "Iberia" suite of Albeniz (orchestrated by Arbós), very familiar to St. Louis audiences, completed the first part of the program. The second part was devoted to a magnificent reading of Beethoven's Fifth Symphony to which Mr. Golschmann gave a most sincere and authentic interpretation.

Wagnerian Excerpts Heard

The eighteenth pair of Symphony concerts on March 11 and 12 featured some delightful orchestral scores as well as some unusually good singing of Wagnerian music. Friedrich Schorr, baritone, was the soloist. His declamation of Hans Sach's monologue from "Meistersinger" as well as Wotan's farewell and the magic Fire Music from "Walküre" were finely done and received instant approbation at both concerts. A first performance of J. Arrambarri's "Prelude pour un conte d'enfant" opened the program. It is an intensely interesting composition showing the young composer's command of orchestral coloring. The Haydn Symphony in G Major, the "Mother Goose" Suite of Ravel and the funeral march from "Götterdämmerung" were

the other items on the program. Pursuant to the trend of current necessity, the entire personnel has voluntarily accepted a decrease of ten per cent in salary for next year. It was announced by the Executive Committee that there will be nineteen pairs of concerts next year instead of eighteen as heretofore, with an increase in subscription prices. This action together with the salary cut will enable the Symphony to adjust its budget by \$30,000 and relieve the financial strain.

The list of soloists already engaged for next season includes Rachmaninoff, Marion Telva, Scipione Guidi (who returns as concertmaster), José Iturbi, Adolph Busch, Mischa Levitzki, Göta Ljungberg, Alexandre Tansman and Edgar Shelton, with others to be added. In addition to the regular subscription concerts this season the orchestra played thirteen popular, student and high school concerts, ten radio concerts and three concerts on tour.

The Twentieth Century Art Club presented Ernst C. Krohn in recital on the afternoon of March 14 at the Jefferson Memorial. Mr. Krohn played an unfamiliar Sonata in D Major by Alexander Reinagle, as well as several of his own compositions and works by Schumann, Schubert and Chopin.

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Passed Away

Frederick B. Haviland

Frederick B. Haviland, one of the most important publishers of popular music in this country for forty years, died of pneumonia at his home on March 29.

Mr. Haviland was born in New York, April 17, 1868. He entered the employ of Oliver Ditson at an early age and after a number of years joined forces with Paul Dresser, a brother of Theodore Dreiser, the writer, and Pat Hawley in a publishing business of their own. Their first song was "Senators' Waltz," with words and music by Ida Benedict. It had a mild success, but "On the Banks of the Wabash," written by Mr. Dresser soon after, made a tremendous success.

The greatest song hit published by Mr. Haviland was "Sidewalks of New York," which not only made a tremendous success on its original publication, but achieved renewed popularity when revived as a campaign song for Alfred E. Smith in 1928. It is estimated that above 10,000,000 copies of songs published by Haviland were sold by the firm. Among the best-sellers were: "Just Tell Them That You Saw Me," "In the Good Old Summer Time," "The Blue and the Grey," "Good-bye, Dolly Gray," "Bill Bailey, Won't You Please Come Home?" "Just Because She Made Dem Goo-Goo Eyes," "Nancy Brown," "Blue Bell," "Down in Jungle Town" and "Arrahwanna."

Mr. Haviland belonged to the Society of Friends. He was a member of the American Society of Composers, Authors and Publishers. He is survived by his wife, who was formerly Mabel Smith of New York, and one daughter.

Richard Specht

BERLIN, April 1.—Richard Specht, noted musicologist, died in Vienna on March 18, following an attack of grippe.

Mr. Specht was born in Vienna, Dec. 7, 1870, and at first studied architecture at the Technical High School, but, on the advice of Brahms and Goldmark, took up musical journalism, and acted as critic on *Die Zeit* and *Die Musik*. In 1909, he founded the bi-weekly *Der Merkur*, which he conducted until 1919.

For about twenty years, Mr. Specht had confined his writings to critical sketches and biographies. His best known works are lives of Beethoven, Brahms, Mahler, Richard and Johann Strauss, and Puccini.

G. DE C.

Hugo Bock

BERLIN, April 1.—Hugo Bock, son of Gustav Bock, founder of the music publishing firm of Bote & Bock, and its head since 1871, died here at his home on March 13. Mr. Bock was born in Berlin, July 25, 1848. His father, with Eduard Bote, bought the firm of Fröhlich & Westphal in 1838. Mr. Bote soon withdrew, and on the death of Gustav Bock in 1863, was succeeded by his brother, Emil. Upon the latter's death, Hugo Bock became head of the firm.

Bote & Bock was the first firm to put out cheap editions of classical works.

G. DE C.

Berta Ehm

VIENNA, April 1.—Berta Ehm, one of the most prominent sopranos of the Hofoper here in a bygone era, died recently in her eighty-sixth year.

Mme. Ehm came to the Vienna opera in 1868, at the age of seventeen. She was the first to sing Marguerite and Juliet in Gounod's "Faust" and "Romeo and Juliet" in that theatre. She retired in 1885, but reappeared on the stage sixteen years later as Astarte in the stage performance of Schumann's "Manfred."

Hugo Kaun

BERLIN, April 2.—Hugo Kaun, composer and conductor, who was head of the Milwaukee Conservatory from 1887 to 1892, died at his home here today, following a heart attack.

Mr. Kaun was born in Berlin, March 21, 1863. He was a pupil of Grabau and Schultz at the Royal High School here and later at the Akademie at Kiel where he studied with Raif. Since 1892, he had lived in Berlin, teaching harmony and composing. His latest of five operas, "Menandra," was given in Hanover in 1928. He had also composed three symphonies and numerous works in other forms. At the Schubert Festival in Vienna a few years ago, twenty-one choruses by him were sung, more than by any other one composer.

Francis E. Drury

CLEVELAND, April 5.—Francis E. Drury, philanthropist and civic leader, died on April 3, in Augusta, Ga.

Mr. Drury was born in Michigan in 1851, and had lived in Cleveland since 1867. He had twice sponsored the visits of the Metropolitan Opera Company to Cleveland, and had helped a number of young musicians to obtain an education both here and abroad.

Robert I. Bently

SAN FRANCISCO, April 5.—Robert I. Bently, president of the San Francisco Opera Association and one of San Francisco's leading patrons of music, died recently following a brief illness.

M. M. F.

SPRINGFIELD MEN IN FOURTH CONCERT

Symphony Combines with Local Choir Under Arthur H. Turner

SPRINGFIELD, MASS., April 5.—The Springfield Symphony Orchestra gave the fourth and final concert of its regular series on March 8 in the Auditorium. Arthur H. Turner conducted the orchestra, and led the combined MacDowell and St. Cecilia choirs in special numbers.

The soloist was Alfred Troemel, concertmaster of the orchestra, who played the Allegro Moderato movement from Tchaikovsky's Violin Concerto. The orchestra offered Hadley's Overture "In Bohemia," and a Haydn Symphony in D. The combined choirs appeared with the orchestra in Parry's Ode, "Blest Pair of Sirens," and in excerpts from Tchaikovsky's "Eugene Onegin."

The symphony association, of which James Gordon Gilkey is president, will close its season of praiseworthy programs by bringing to Springfield on April 6 the Boston Symphony under Serge Koussevitzky.

Gordon Quartet Appears

The Gordon String Quartet appeared before the members and guests of the Tuesday Morning Music Club on March 8, this concert being the last of this season's musicales by out-of-town artists. Much enthusiasm was aroused by the playing of the group. The program included the Brahms Quartet in C Minor, two movements from the Debussy Quartet, Hugo Wolf's "Italian Serenade," Turina's "La Oracion del Torero," and Schelling's "Tarantelle."

The Orpheus Club, consisting of two hundred male singers conducted by John J. Bishop, presented a concert in the Auditorium on March 16 for the benefit of Mayor Dwight R. Winter's unemployment relief fund. The concert was sponsored by the service clubs of the city.

JOHN F. KYES, JR.

Berlin Hears New Opera by Weill

(Continued from page 5)

is a product of another milieu whose sub-soil yields no jazz, and when he has recourse to it, the product is necessarily eclectic and springs from other sources and other motivations. For those saturated with the sparkling brew of Anglo-Saxon manufacture, Weill's efforts undoubtedly smack of false imitation and triviality, but to the impartial listener, the very sketchiness of this idiom reveals the satirical element beneath it. His chariot is hitched to a more distant star than popular hits à la Tauber or Jack Hylton, and from such a standpoint alone can his efforts in this respect be estimated at their true value.

Weill has reduced his orchestra to chamber music proportions. Dispensing with horns, he adds two pianos which in the last act are provided with an electric attachment that amplifies their tone to the hammering insistence of tom-toms.

Use of Dialogue Debatable

Occasionally he also makes use of dialogue, where he deems it of dramatic value. The one inept application of this form of speech was in the second act, where Matthes's daughter delivers her declaration of independence. In an act already heavy with dullness, this interjected announcement was about as effective as a damp firecracker. The recitatives, molded to the natural rhythm of the spoken phrase, had objective virility of the first order, and the buffo ensembles, particularly in the first act, were masterpieces of craftsmanship.

The first act was the most effective in the coordinate proportions of music and drama, and the choral climaxes and finely etched contrasts of the third act prevented a declining scale of values. The second act, however, was a ponderous product of involved and overstrained action, while the music loitered perilously long in the poppy fields of atonality. It was only in the finale that inspiration in the form of the chorus again came in to save the day. In fact, Neher was so intent on pointing a psychological-economic moral that it all gave the effect of being a wee bit *tiré par les cheveux!*

Production Merits Praise

In the scenery, he almost scaled the summits of his recent "Macbeth" production, particularly in a river scene at night, and in the suggestiveness of his filmed backdrops in the third act. The fuscous tones that he favors were here in the spirit of the material, and the convict-like garb of the principal characters lent them the rugged poetry of Ferdinand Hodler figures. It was a bare picture, but a bold and powerful one.

The two leading baritone roles were admirably taken by Hans Reinmar (Matthes) and Wilhelm Rode (Orth), and the trio of knaves (Wilhelm Gombert, Rudolf Gonsaar and Eduard Kandl) provided a superb vignette. Ruth Berglund's rich voice lent distinction to the solo passages of the chorus. Others in the cast were Charlotte Müller as Anna Matthes, Irene Eisinger as her daughter Luise, Josef Burgwinkel as the Commissioner, and Björn Talen as the Judge of Urb.

The most unstinted praise is due to Dr. Ebert and Dr. Stiedry for a performance that was consummate perfection in every detail, and they both may be well pleased with a technical

accomplishment that can take its place, unblushingly as a fit pendant for the great "Macbeth" production of the last winter. The audience was engrossed throughout, and the applause was enthusiastic and unchallenged, though warmest after the first act. At the close of the opera, the principals were recalled repeatedly, and there was an ovation for the composer.

BROOKLYN LAUDS BOSTON SYMPHONY

Koussevitzky Gives Sibelius Work—Local Forces Appear

BROOKLYN, April 5.—Sibelius's Second Symphony and three Wagner excerpts comprised the season's fourth program by the Boston Symphony, Serge Koussevitzky, conductor, in the Academy of Music on March 4. Completed in 1902, this was the first hearing in Brooklyn of the Sibelius work. Mr. Koussevitzky's interpretation was in all respects faithful to the moods and technical demands of this striking masterpiece.

"L'Africana," with Gigli, Rethberg, Morgana, Pasero, Rothier and Borgioli in the leading roles, Tullio Serafin conducting, was sung by the Metropolitan Opera Company in the Academy on March 12. The audience was large and evidently derived keen pleasure throughout the performance. As usual, Mr. Gigli's delivery of the "O Paradiso" aria evoked a protracted burst of applause.

Local Symphony Heard

John Erskine, guest artist at the special concert for school children given by the Brooklyn Symphony Orchestra in the Fourteenth Regiment Armory on the afternoon of March 8, was heard as soloist in Mozart's D Major Piano Concerto. Dr. George H. Gartlan, director of music for the Board of Education, led the singing of the "Star Spangled Banner."

Dmitry Dobkin, tenor, who is general director of the Brooklyn Free Musical Society, sponsors of the Brooklyn Symphony Series, was soloist at the concert on March 9, singing the "Song of India" from Rimsky-Korsakoff's "Sadko." Yasha Fishberg conducted works by Weber, Mozart and Richard Strauss.

Rosina and Josef Lhevinne Heard in Juilliard Artists' Series

The seventh recital in the Juilliard Artists' Series, Class A, was given by Rosina and Josef Lhevinne, pianists, on the afternoon of March 30 in the concert hall of the school. The interesting program included Schubert's Fantasy in F Minor, for four hands, given a brilliant performance.

The second group consisted of two-piano works, among them a Schumann Canon in A Flat arranged for two pianos by Debussy, and a MS. Valse by Andrew C. Haigh. These were played with excellent ensemble.

The last group included four piano solos by Mr. Lhevinne, including Chopin's posthumous Mazurka in A Minor and that in G Major, Op. 50, No. 1, and Balakireff's "Islamye." The distinguished pianist gave several encores to insistent applause.

M.

Ohio's Shrine to the Composer of "Dixie"

Mount Vernon, Birth City of Daniel Decatur Emmett, Contains Monuments to Author of Famous Civil War Song—Circumstances of Its Composition as "Walk-Around" for Minstrel Troupe Recalled—A Tribute by Lincoln

By MILDRED G. DURBIN

COLUMBUS, April 5.—Near where State Route No. 3 in Ohio, connecting Cleveland, Columbus and Cincinnati, merges into Main Street, in the little city of Mount Vernon, is Mound View Cemetery. Close to the entrance stands a simple red granite monument with this inscription:

Daniel Decatur Emmett
1815-1904

Whose song "Dixie Land" inspired the courage and devotion of the southern people and now thrills the hearts of a reunited nation.

In this central Ohio city Emmett was born, and here, after much wandering and many extremes of good and ill fortune, he spent his declining years.

At the time of his birth in 1815, Ohio was on the western frontier. Beautiful forests covered much of the state. Deer and bear were still common, and the stealthy wolf and panther often carried away sheep and calves from the barnyards.

Dan always took a great interest in music, and as he went about his boyish tasks in the pioneer community, he hummed familiar tunes and arranged words to fit them. Soon he also composed melodies.

Perhaps it was the fighting spirit of his grandfather, who was a soldier of the Revolution, and of his father, who served in the War of 1812, that caused him, at the age of seventeen, to enlist as a fifer in the army. Here he improved his time by constantly study-



The Memorial Tablet to Daniel Decatur Emmett, Composer of "Dixie," Recently Unveiled in Mount Vernon, Ohio, by the United Daughters of the Confederacy

ing music, but his service was cut short by a discharge "by process of civil authority on account of minority." He then traveled with circus bands and continued his study and practice until he became proficient with the violin and drums.

How "Dixie" Was Written

In 1843 he organized the Virginia Minstrels, which is said to have been the first minstrel troupe. From 1857 to 1865 he was employed by the Bryant Minstrels as musician and composer of negro melodies and plantation walk-arounds. He composed hundreds of songs, many of which were never published. "Dixie" was a chance hit.

After the performance on one Saturday evening in 1859, when the company was in New York, Jerry Bryant asked him to write a "walk-around" of the plantation type and have it ready for rehearsal Monday. He tried to com-

pose a song that night, but failed. On Sunday morning he picked up his violin and played snatches of melodies in an effort to compose something acceptable.

The morning was cold and rainy. He walked idly to the window and looked down at the dreary street. Often he had traveled with minstrel troupes and circuses in the sunny South, and the contrast in the weather there came to his mind. Half to himself and half to his wife, he said, "I wish I was in Dixie land." Humming these words, he wove the now-famous melody "Dixie." He then composed a stanza and the chorus, and finally other stanzas.

Work Won Wide Popularity

The song immediately became popular. In the Civil War, which was soon to follow, it became the war song of the Confederacy. Emmett was surprised and confused by the results of his ef-

also did in the following Sunday program, when the overture to the same drama was as engagingly performed.

Kodaly Suite Presented

Mr. Ormandy in the Friday program of March 11 introduced the first Hungarian novelty since his acceptance of the conductor's position. This was a suite from Zoltan Kodaly's "Harry Janos," music of sober modernism and built upon Magyar folk-music, which made a favorable impression upon the audience. Ravel's "La Valse" was another interesting item of this program. The soloist, Richard Crooks, American tenor, a favorite here, was warmly received in two arias from Mozart's "Die Entführung aus dem Serail" and the Narrative and Farewell from Wagner's "Lohengrin."

In the fourteenth popular symphony concert of March 13 William Lindsay, pianist and teacher of Eunice Norton during her period as student of the University of Minnesota music department, made a very favorable impression as soloist in the Rhapsody of Ukrainian folk songs by Liapounoff, not heard since the same artist played it with the orchestra ten years ago.

VICTOR NILSSON

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forts. A man of Northern sympathies, he became the idol of the South and was condemned and denounced as a traitor by the North. He sold the copyright of "Dixie's Land," as he named it, for \$500 and went on composing minstrel melodies.

After the war he went to Chicago and remained there until 1888, when he returned to his native town, and bought a humble white cottage near the farm that had been his father's. Here he found peace and contentment in tending chickens and ducks, and wandering in the woods.

He was entirely indifferent to fame, but referred with pleasure to a request made by Abraham Lincoln.

After the surrender at Appomattox, a delegation called on the President.

"I see you have a band with you," he said. "Play 'Dixie.' We have captured the Confederacy, and 'Dixie' now belongs to the Union."

Uncle Dan, as he was affectionately called in the community, passed away in 1904. His resting place is near a mound that was built by prehistoric Indians for the burial of a chief.

A few months ago the Ohio Division of the United Daughters of the Confederacy gave to Mount Vernon a memorial tablet attached to a boulder, which was placed in front of the soldiers' memorial building. What better proof can we have that sectional feeling has passed than that this little Ohio city, that gave dozens of young men to the Union, should be the proud recipient of a memorial from the United Daughters of the Confederacy?

Nearly all our popular songs are derived from some European source, and composers have studied "Dixie" to find such influence. None, to our knowledge, has been found. It is a product of the country and of the time. Truly, "Dixie" belongs to the nation.

Harriet Cohen Plays in Premiere of Work by Bax in London

LONDON, April 1.—The premiere of Arnold Bax's new work, "Winter Legends," was given its premiere recently by the B. B. C. Symphony Orchestra under Dr. Adrian Boult, in the Queen's Hall. Harriet Cohen was the soloist in this "symphonic concerto for piano and orchestra." The work is a richly imaginative one, which suggests tales of heroism told by the hearthfire, without having a definite program. The performance of the solo part by Miss Cohen was superb and fully realized the composer's intentions.

Miss Cohen, who recently appeared with much success in a sonata recital with Lionel Tertis, the noted viola player, will perform the solo part in the Bax work under Koussevitzky's baton on her tour of the United States next season. She will return for her third American tour next October, remaining here until January, 1933.

Paderewski Gives Fund for Educational Work of Philharmonic-Symphony

A gift of \$6,000 from Paderewski toward the educational work of the Philharmonic Symphony Society of New York was announced recently by Mrs. Melbert B. Cary, Jr., secretary of the Committee on Ensemble, Musical Training and Scholarships. The famous pianist's contribution will be used to provide musical instruction for exceptionally gifted children, under the auspices of this committee. At present about 150 boys and girls are studying under the direction of first desk musicians of the Philharmonic Symphony, or the substitutes designed by them. The children receive both individual and ensemble instruction.

MINNEAPOLIS MEN HAILED ON RETURN

Symphony Under Ormandy Gives Notable Lists Following Tour

MINNEAPOLIS, April 5.—Interest in local music in the Twin Cities was quickened by the triumphant return of the Minneapolis Symphony from its annual midwinter tour of the South and East. Under Eugene Ormandy, three splendid home-coming concerts were given. The eleventh popular program on Feb. 21 included the Brahms C Minor Symphony, which made a deep impression. The Polka and Fugue from Weinberger's "Schwanda" were again hailed with great delight both on this occasion and in the children's concert on the following Thursday.

The symphony in the eleventh subscription concert on Feb. 26 was the Sibelius First, in E Minor, which seldom has received here such a fiery and at the same time sanely balanced performance. The presence of Eunice Norton, Minnesota pianist, as performer in the Schumann Concerto with the orchestra did much to make that event memorable. The young artist gave a very finished and deeply lyrical interpretation.

Walter Giesecking was a feted soloist in the twelfth subscription concert on March 4. This program included the Concerto Grosso in A Minor for strings by Vivaldi in a new edition by Molinari; the Mozart Piano Concerto in C (K. 467), the Strauss "Burleska" in D Minor, and Beethoven's Seventh Symphony.

Mr. Giesecking, who, when heard here some years ago, hardly had chance to excel except as a miniaturist in a Chopin and Debussy program, this time proved what a really great artist he is in ensembles of the largest form. He seemed highly pleased with the enthusiastic reception given him.

In the popular concert on Feb. 28, Mr. Ormandy presented the Beethoven First Symphony, not before heard here under his baton, which was most enthusiastically received. He gracefully coupled the Järnefelt Berceuse with the same composer's Prae-ludium, and also gave Dukas's "Sorcerer's Apprentice." In the next popular concert on March 6 he revived three dances from Smetana's "The Bartered Bride." In the entr'acte music from Schubert's "Rosamunde," he gave new proofs of his intimate understanding of this composer, as he